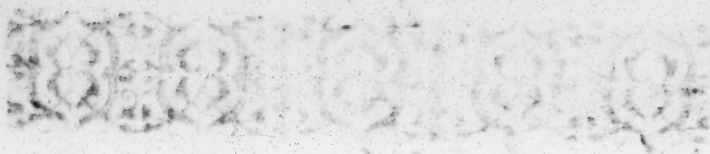


A N
E S S A Y
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P R O N U N C I A T I O N
A N D
G E S T U R E,
F O U N D E D U P O N T H E B E S T
R U L E S a n d A U T H O R I T I E S
O F T H E
A N C I E N T S,
E C C L E S I A S T I C A L a n d C I V I L,
A n d A D O R N E D w i t h t h e F I N E S T
R U L E S o f E L O C U T I O N.

L O N D O N:
Printed for C. H I T C H, in *Pater-noster-row*.
M D C C L.



THE AUTHOR'S PREFACE

THIS TREATISE, though as
yet, will be thought too long,
I have, in several Places, But
the same Omissions will be made
in the second and third Editions
and will endeavour to make it as plain
and easy as the Nature of the Subject
will admit, that my Knowledge of the
Subject is not so perfect, and needed not
all that I have written. But as I
never is said to be perfect, I have
written what I thought fit, and that I
thought fit to put into the hands of those
feeling that little Book up to find a share
What I shall do in a few Weeks as the
Manner will bear.



First, as to those, on the one hand, that
think I am too long and exact upon the
Business of Pronunciation, and even find
too much of the Variation of the Voice,
they cannot in Justice blame me for being so
particular upon the same main Points of
Grammar. For the Art of speaking well
and



T H E

AUTHOR'S PREFACE.

THIS TREATISE, short as it is, will be thought too long, I fear, for several Reasons: But the two main Objections will be these. Some perhaps will say, that I am over-large and more nice than I need to be upon the Variation of the Voice; and others may think, that my Rules of Rhetorick are overstock'd with Examples, and needed not all that Train of Illustration: But in Answer to both the one and the other, I shall shew them, that there is neither a Precept nor an Example too many; and that they ought not to fall out with either of them for swelling this little Book up to such a Size. This I will do in as few Words as the Matter will bear.

First, As to those, on the one hand, that think I am too long and exact upon the Business of Pronunciation, and have said too much of the Variation of the Voice, they cannot in Justice blame me for being so particular upon the two main Points of Oratory: For the Art of speaking well,
a and

ii *The AUTHOR'S PREFACE.*

and of varying the Voice; the Necessity of the one, and the Difficulty of the other, will abundantly answer for the Length of this Discourse. And pray let them consider over and above, that tho' some People may meet with several Things here not worth their while, there are many others yet, both in Church and State, will be the better for them, and find them written to some Purpose. Most Men that speak in publick now-a-days, whether in Churches or in Courts, are so naturally addicted to a kind of MONOTONY; a fulsome Way of accenting every Word they speak with the same Tone: they find so much Difficulty also to correct the Vice, and are so puzzled often how to vary the Voice, as they should do, with a true Government of the Tongue, that it was but necessary to give them so many Hints and Precautions against a vicious Way of speaking, that is not only disadvantageous to themselves, but troublesome to others, and disagreeable to all Mankind. And why should not I then arm them at all Points to overcome so strong an Infirmary as an Imperfection of the Mind, fortified with Inclination? Or, why should not I prescribe to them all the Remedies I could think of for the Cure of so great an Evil.

*Secondly, As for those, on the other hand, that find Fault with me for stuffing
my*

The AUTHOR'S PREFACE. **iii**

my Discourse with too many Examples, and for gathering up such a Cloud of Testimonies to make good the Rules here propounded, I have this to say for it: First, That these Authorities, quoted out of the best Writers and Orators, so famous all over the World for their Learning and Eloquence, do add a certain Beauty and Lustre to the Rules of this Art; besides, they give my Precepts a Reputation and Credit, as well as an agreeable Light, Air, and Grace: Whereas, on the contrary, if I had expos'd them naked to the World, as they lay, and not dressed them up in these Robes of Example and Testimony, they had appeared indecent as well as mean and ordinary. And this is so noble a Dress too, that it becomes the present Age, suits the Orator very well here at Home, and sets off the Subject I am upon, tho' the Fashion be never so odd, or never so far fetch'd from Abroad. But, secondly, I have this also to urge further, that these Examples do not only adorn my Precepts, which are not so very pleasing perhaps or agreeable of themselves, but illustrate them too, and make them more easy and intelligible. And they are likewise the greatest Helps in Nature towards the putting of Precepts in Practice with a Facility of Application, as well as for making Use of them to the best Advantage upon all Occasions: For there is

IN *The* AUTHOR'S PREFACE.

no Doubt but an Example, following a Precept, enlightens the Mind, quickens the Understanding, and makes the Precept our own for ever, to all Intents and Purposes.

This was the Reason I had to write of ACTION here in so ample a Manner as I have done, to shew it in its just Proportion, and at full Length. And besides, as for the Method I have taken, be it as it will, some of my best Friends put me upon it, advised it, and encouraged it into the World: For, had it not been in Compliment to them, I had never so much as written this little Tract, and much less yet would I ever have made it publick in Print. The Truth of it is, as I was equally convinced of the Light of their Understanding, the Solidity of their Judgment, and the Sincerity of their Affection; so I thought myself obliged, in good Manners, to take every thing for granted they said concerning the Disposition and Order of this Work; especially considering that I undertook it purely for their Satisfaction, and out of an Ambition I had to gratify my Friends above all Men living. However, if any thing be found amiss in it, after all, they must answer for it; and let the Success of it be what it will, I shall be in no great Pain for my own Security and Defence under their Protection.

T H E

T H E
E D I T O R's
Introduction and Apology
F O R T H I S
E D I T I O N.

TH E following little, but valuable Treatise, was written originally in the *French* Language, by a Person, I presume, of no mean Capacity and Figure in the *Commonwealth* of Literature: And the great and universal Esteem and Countenance, with which it has been receiv'd, you may easily guess, when you consider it has been approv'd of and applauded thro' many successive Editions in *France*. And it is likewise very probable, it scarce ever would have been publish'd in the *English* Tongue, had it not been wholly on Account of the very great Character and Recommendation given it by a very eminent Person, *His Grace the Arch-bishop of Canterbury*.

But notwithstanding it was translated and sent forth into the World, at a Time when the external Part of Oratory seemed to be held in much less Esteem, than in the present Age; yet a very large Impression

ii INTRODUCTION.

was soon dispos'd of; - and the Purchasers, especially the Clergy and the Gentlemen of the long Robe, for whose Use it was chiefly intended by the Author, seem'd highly pleased.

The Preamble of the following Sheets, I confess, is somewhat of the longest, and therefore may probably prove fatiguing to some Readers. Some will, on that Account, blame and condemn the Author: but, upon second Consideration, I am wholly persuaded they will not; because, if they will but be at the Expence and Trouble of perusing the whole Work all over, they will certainly own themselves very much the better for it.

At the Time when it first appear'd in the *French* Language, the Question was, Whether Gesture ought to be used in our Discourses in publick, or not? and a Controversy naturally arising upon the Question, between *Fanaticism* and *Superstition*, *Slovenliness* and *Foppary*; the Author was the longer determining in the Introduction to the main Work, in order to distinguish the Decency of the Thing, from the Dulness of the one, and the Extravagance of the other.

The Subject is new, and the Novelty is worth any Gentleman's Perusal in the Kingdom; and especially, if he lies under the happy Temptation of being captivated

INTRODUCTION. iii

vated or allur'd with the Air, Gallantry, and Grace, of a good Pronunciation and Gesture, either for the Church, the Court, or the Camp. The Divine, the Lawyer, the Soldier, and the Senator, are the Men of the World, who have the most and greatest Occasion to speak well in publick. And if our *English* Youth were train'd up a great deal more than they are at present, in the noble Art of Oratory, and better instructed in the Rules and Laws of Speaking and Action, the Ornament and Recommendative of all Discourse; Why might they not become as good Speakers, as ever GREECE and ROME yet produced?

In fine, This Book is no Enemy to good, elegant and polite Breeding; nor does it any Way intrench upon any Man's Education or Profession in the World. The *Dancing-school* indeed teaches the Gesture or Motion of the *Body* wonderfully well, and the Balance of it, to a very great Perfection now a-days; but it can never do the whole Business of an O-
rator, nor furnish or accomplish him with all necessary Action, either for the Pulpit or the Bar, till the *Feet* can speak *Figures*, and the *Hands* plead *Causes*. It is certain, however, that *Eloquence* does not consist in the Hands, nor *Rhetorick* in *Frisking* and *Gesticulation*, in *capering* or cutting

iv INTRODUCTION.

a *Phiz*; but in the Reverse, a *grave, just, and becoming Frame* of the *Voice, Aspect* of the *Eye*, and *Cast* of the *Countenance*, together with a genteel regular Motion of the Body, thro' the several Parts of a Discourse. This sufficiently condemns most of our young modern pretended, I must not call them *Bastard Orators*, in the *Pulpit, &c.* who have gained much greater Applause by their indecent and *con-comical* Manner of Speaking and Action, than the most consummate *Rhetorician* and *Orator* now in being.

Now the Translation is thought, by many Persons of no mean Taste, done as correctly and as well as it could; and perhaps the Original has not lost, or suffered any Thing by it: However, the worthy *Translator* could not have been more exact and just to his *Author*, unless he could have had the Happiness of conversing with him. But lest the *Reader* should expect a more particular Account of the whole Work, I shall give him it in as few Words as possible.

First then, The Thing is new, ingenious, and learned in general. It treats of Pronunciation and Gesture in particular, which are the very Life, Soul, and *Quintessence* of Rhetorick: It is founded upon the best Rules and Authorities of the Ancients, Ecclesiastical, Secular, and Civil; and

INTRODUCTION. v

and yet plausibly very much adapted to modern Practice, and the Genius of the present Age. It is beautifully adorned and decorated with the finest Figures and Ornaments of Elocution, and happily illustrated and embellished with the most graceful and glorious Examples of all kinds.

But as for Gesture, there never was any Thing exceeding it heard or read in publick; for the Rules are excellently nice, new, even to a first Discovery, and communicated in a very familiar and easy Method. A gentle regular Movement of the whole Body, without all Doubt, goes a great Way in the Character of a publick Orator; for nothing can be so engaging, or so much admired now-a-days, as that which is acted or represented to the Life, because it strikes the Senses, and forcibly affects the Passions, and captivates the Minds of the Audience: So that Gesture is not improperly call'd by CICERO, and other ancient Orators and Criticks, the *Eloquence* of the Body, and the last and greatest Accomplishment of Speech.

In the next Place: Besides the *intrinsic* Worth and Value of this Treatise, it may with very good Reason be recommended to all *Grammar-schools, Academies, Universities*, and the several *Inns of Court*, on account of its great Usefulness;

vi INTRODUCTION.

nor will the Translator, I believe, be charged either with Impertinence or Presumption for his great Pain and Industry, after a serious and fair Perusal: However, in the Opinion of many great and judicious Men, who have read the former Edition, it is as excellent a *School-book* for Boys as any hitherto extant, none excepted: it apparently corrects and reforms their *vicious Habit or Manner of Pronunciation*, refines the *affected Rudeness* of their Behaviour, polishes the *natural clownish Rusticity* of their Gesture, and gives them a true Light at last, into the main *End, Scope and Design* of *Rhetorick*; which is to express themselves *regularly, distinctly and handsomely* in their *Orations, Declarations, and Exercises*, upon all Occasions.

Moreover, this *Manual* will not be thought unworthy of any young Gentleman's Pocket or *Library*, who has any the least Value for the *Graces of Action*, and the attracting *Charms of Eloquence*. And I will be so bold at last as to assert, from the Sentiments and Judgment of others, that if this little Tract were rightly made Use of, with a just Application, by all Students either of *Divinity* or *Law*, they would have no occasion to run so often to *Play Houses*, nor be enamoured or fall in Love so much with the *extravagant Gesticulations* of the Stage.

Ha-

INTRODUCTION. vii

Having said so much, and I presume, sufficient, in relation to the Performance itself, I humbly request the candid Reader's Patience and Leave, yet a little longer, to acquaint him with the Taste of the Town, as far as relates to Action, the *Concomitant of Eloquence*.

The generality of People seem to approve of Action in publick Discourses, but yet condemn most of our modern Speakers, both in the *Pulpit* and at the *Bar*; complaining, and with some, if not great Justice, that they are many Times on the one Hand either too indolent, or on the other, too active in the Manner of their Speaking; both which are very great Extrems or Faults, and manifestly deprive the Auditors of what they have an undisputed Right to, *viz.* the having their Passions duly affected, according to the Subject, Matter, and Words of their Discourse. Therefore, to prevent the Growth of such Censures for the Time to come, it will not be amiss, if every young Student, that has the least Hopes or Prospect of appearing in a publick Capacity, read over the following Treatise, which is very exactly and justly extracted from the best *Authors*, ancient and modern; and, when he has carefully perused and well digested the Contents hereof, he may with the greater Pleasure and Satisfaction,

viii INTRODUCTION.

both consult and understand the ancient *Orators* and *Criticks*; such as *Demosthenes*, *Cicero*, *Longinus*, and *Quintillian*; who have, without doubt, writ the best Pieces that ever appear'd in *Print*, concerning *Eloquence*, *Elocution*, and their Beauties.

But if a young or old Man, that is in a great Measure a Stranger to *Elocution*, should speak in publick before a knowing and experienced Audience, what a sad awkward Appearance would he make? How could he expect the Favour and Applause of his Hearers? How frequently is an eloquent and pathetick Discourse deliver'd from the Pulpit by some of our pretended Orators, in a supine, careless and unaffectionate Manner? And how often is the most trifling one uttered in the most passionate, vigorous, and lively Manner imaginable? But not to be too tedious: Were I on the one Hand to commend and justly applaud many of our modern *Orators*; and, on the other, to explode and condemn the pretended ones; it would swell the Preface into too large a Size: and therefore, I shall say no more, than that I cannot perceive what Entertainment and Improvement can be received from a well composed Discourse, without a proper Gesture to commend it.

C O N-

CONTENTS.

CHAP. I.

Of Action in general. Page 1

CHAP. II.

Action, a commendable Study for Divines and Lawyers. 10

CHAP. III.

Directions for Action to young People. 34

CHAP. IV.

Of Speaking, to be heard with Pleasure. 40

CHAP. V.

The Way to be heard with Delight. 54

CHAP. VI.

General Rules for the Variation of the Voice. 64

CHAP. VII.

Particular Rules for the Variation of the Voice. 74

CHAP. VIII.

How to vary the Voice according to the Passions. 77

CHAP.

C O N T E N T S.

C H A P. IX.

*Of varying the Voice according to the
different Parts of a Discourse.* Page 96

C H A P. X.

*How to vary the Voice according to the
Figures of Rhetorick.* 103

C H A P. XI.

Of the Pronunciation of Periods. 121

C H A P. XII.

Of Gesture in general. 136

C H A P. XIII.

Particular Rules for Gesture. 142

C H A P. XIV.

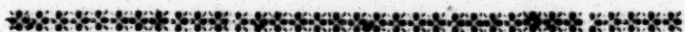
*Instructions for putting the above men-
tioned Precepts in Practice.* 165

 *Great Persons Names quoted in this
Treatise* 175

T H E

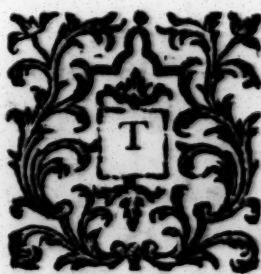


T H E
A R T
O F
SPEAKING in PUBLICK.



C H A P. I.
I N T R O D U C T I O N.

The Necessity of ACTION in general.



HERE is no Manner of Doubt but *Judicious Thoughts* and *Sound Reasoning* make up the Business of an *Orator*, and certainly convince the *Understanding* more than any thing in the World. It must likewise be granted, that the *digesting* of both into *Order*, does at once give us a distinct
A Know-

Knowledge of Things, and a Facility of retaining them; and none can deny how much a curious *Choice* of fine Words, and the *Art of placing* them in a Discourse, set off *Reason* and *Thought* with Grace, Lustre, and Power, to Admiration: So that the *Great Masters* of *Rhetorick* have set up *Invention*, *Disposition*, and *Elocution*, for the *Three First Parts* of ORATORY; but finding afterwards that the *sensitive Appetite*, and its *Affections*, had a wonderful Ascendant over the *Understanding* as well as the *Will*; and our *Passions* again being most wrought upon by present *Objects*, and what strikes in at our *Senses*, they found themselves under a Necessity of adding a *fourth Part*; that is, ACTION, which consists of *Speaking* and *Gesture*.

ACTION was look'd upon by the *ancient Orators* to be so important a Qualification, that *Demosthenes* has made no Difficulty of reckoning upon it for the *first*, *second* and *third* Faculty of Eloquence, all in *one*: And *Tully* was of the same Opinion too, when he said that it had the *sole Power* and *Sovereign Command* in a *Speech*.

'Tis true, if a Man's Business were only to make a *fine Sermon*, or to draw an *elegant Plea*, the three First Parts of *Oratory* would accomplish him with all necessary Perfections for the Work; but
when

when he should come then to the Point of *Speaking*, and of moving the Minds of his Hearers to the Life, they would all seem dispassionate and *dead* to the Discourse, without ACTION to quicken up their Attention, and to make the Matter infinitely *taking*. For it has often been the Fortune of an *Orator*, excellently well qualified with the most essential Parts of Eloquence, to be heard on a *publick Occasion*, with Impatience and Contempt, upon the very Account of a *bad Pronunciation* and *awkward Gestures*; when not half so great a Master of Language, that had the Genteelness of ACTION with it, has come off both with the Delight and the Applause of his *Audience*. So powerful an Influence has this Faculty over the *Senses*, that the Impression and *Farewell* it leaves upon us, is the *Orator's Fate*. As for Instance, *Philostratus* tells us of one *Philiscus*, among the *eloquent Barristers* whose *Lives* he has written; that he spake *Greek* to Purity and Perfection; that he made it better than it came off the *Lip*; and that he had an incomparable *Voice* too; but so ungenteel a Way of *Pronunciation* and *Gesture* into the Bargain, that the Emperor *Antonius* (whose very Nature it was to countenance Men of the *Long Robe*) once bade him hold his Tongue, and would not grant him the *Point* he

pleaded for, which several others had gained upon his *Majesty* before. *Quintilian*, on the other hand, reports it, that *Trachallus* was none of the best *Orators* of his Time, and yet out-did all the Men of that Profession in his *Pleading*: He made so plausible an Appearance, what with the Stateliness of his *Person* and *Port*, the Sparkling of his *Eyes*, the Majesty of his *Looks*, and the Beauty of his *Mein*; besides a *Voice*, that did not only come up to a *Tragedian's* for Gravity and Composedness, but went far beyond any *Actor's* too that ever yet spoke upon the Stage. So for the Purpose, I have heard a *Harangue* made some time since to a *Nobleman*, that, in my Opinion, was an excellent Discourse, as well for the Depth of Argument, as for the Fineness and Strength of Eloquence; and it had certainly got that Credit too upon any unprejudiced Person's *reading* of it: But for all this, it was so indifferently deliver'd by a *Gentleman* that had a *natural Impediment* in his *Speech*, and one too that had no more *Gesture* than a *Post*; or, if he had any, 'twas so untoward and ungenteel, that not a Man of the Company but disrelish'd the Entertainment, and thought his Time lost in giving it the *Hearing*. I have known likewise, on the contrary, many an *indifferent Orator*, both in the *Pulpit* and at the *Bar*,
that

that have fet themselves off with extraordinary Acclamation, and have been cried up for *good Preachers* and *great Lawyers*, upon the bare Credit of their fine Way of *Speaking* and *Motion*. In short, these *external Graces* of *Speech* work such *Ideas* and *Biaſſes* upon the *Auditors*, according to the Performance of them, better or worſe, that they are become now the very Measures of their valuing or undervaluing the *Speaker*.

To ſay this by the Bye then: They that are furniſhed with the other Faculties of *Oratory* to a Felicity, and write up to the Perfection of them, may do well enough in *printing* their *Speeches*; which of themſelves will not fail of giving the *Reader* an entire Satisfaction, tho' at the ſame Time they want all the pleaſing Advantages of the *Tongue* and the *Body*: But *they* again, that entertain their *Hearers* with little or nothing of excellent and conſiderable in an *Oration*, more than the Grace of *Action*, ſhould hardly publiſh *theirs* to the World, leſt what was *heard* with Honour to the *Speaker*, be *read* with Diſhonour to him in *Print*. Men of Diſcretion and Foreſight will take Example at *Pericles* or *Hortenſius* in this Matter. *Pericles*, notwithſtanding the *Poets* ſaid that the *Goddeſs* of *Persuaſion* ſat upon his *Lips*; that he *thunder'd* and *lighten'd* in an *Assembly*, and

made all *Greece* tremble again when he spoke, never made any of his *Orations* publick : For why, says one, their Excellency lay in the *Action*, which was the most moving Part of his *Rhetorick*; and there is nothing at all of his extant but some *Decrees* and *Publick Acts*, as *Plutarch* reports : For, as to those *Speeches* which we read in *Thucidides* for his, they were made by the *Historian* himself, and the *Orator* had no Hand in them. *Hortensius*, on the other hand, seeing himself mightily admir'd for his *Pleading*, ascribed all the Honour of it to the Potency of his Arguments, the Elegancy of his Reason, the Delicacy of his Stile, and other such like Graces ; which, after all, and, in truth, was only owing to his *pathetical Action* : and so he put forth his *Orations* upon that Mistake, but was not half so fortunate with his *Pen* as he had been with his *Tongue*; and *Hortensius* was now reputed a better *Lawyer* than an *Author*. For, as *Quintilian* says, his *written Speeches* were much inferior to his mighty Character at the *Bar* ; and it was as clear as the Sun, that he had spoken a great many entertaining Things off in *Court* with *Grace* and good *Action*, which were never to be met with again upon the *reading* of them. This puts me in mind, for the Purpose, of having heard a publick *Harangue* once from

SPEAKING in PUBLICK. 7

a Person, that, over and above the Advantages of good *natural Parts*, had many *acquir'd Graces* to shew his Wit upon it; and, in short, by his *neat Flourish* and *Delivery*, he was wonderfully commended for it: But some time after this Success, my *Gentleman* was over-persuaded to publish the very *same Speech*; and then it had quite another Fate in the World: for when his *Hearers* came now to *read* it, and had neither the Harmony of his delicate *Voice* in their Ears, nor the Beauties of his fine *Mein* and handsome *Gesture* before their Eyes, but were left barely to judge of the *Speech* by the Merits of the *Speech* itself; they found not a *Turn* in it worth the admiring, and could hardly believe, at last, that it was the same thing they had *heard*.

This is *that Faculty of Oratory*, which *Tully* calls the *Eloquence of the Body*; and it is a Matter of so great Moment for the prevalent Influences and Effects it has upon the Mind, that 'twere to be wish'd the *Ancients* had treated of *Action* with as much Exactness of Method, and in as ample a Manner as they have established the other three Parts of *Rhetorick*. But neither has *Aristotle* been pleased to lay down any *Precepts* of it, upon an Opinion that it was a Gift of *Nature*, and could not well be reduced into *Art* or *Rule*:
Nor

Nor had *Cicero* himself, in his *Books of the Orator*, undertaken the Work, so as to prescribe any peculiar *Laws* for it; but only presses it over and over to us for an important Qualification, and a necessary Accomplishment. *Cornificius* indeed has handled it somewhat more at large; but, to be frank with him, what he advances upon it comes far short of its Perfection, and little or nothing of his *Action* is now in *Use*. There is none, in short, has yet spoken of it like *Quintilian*, for Nicety of *Method* and Pregnancy of Wit; but then, his Instructions also are only for the *Bar*, and Rules of *Action* are still wanting as well for the *Pulpit*. Besides that, among a Thousand fine Things he says upon this Subject, which ought to be in *Fashion* and *Practice* now a Days, as well as they were *then*, he teaches several Fondnesses and foppish *Actions*; as, of beating his Brow, his Head, his Breast, his Thigh, of stamping, and the like; which in *his Time* were decent enough, perhaps: but they are very unbecoming, disagreeable, and *antick* Motions in *ours*, and quite out of Countenance and Vogue *now* with the *Age* we live in.

Wherefore many ingenious Men have wish'd a long Time that some Body would write such a *Treatise* as this; seeing that most of our *publick Orators*, both in the
Pul-

Pulpit and at the *Bar*, do often blunder very grossly against the *Art* of *good Speaking*, for want of it : And no Person appearing all the While that would take it in hand, several of my Friends and Acquaintance complimented me with the Honour and the Necessity of the Subject, and gave me a thousand Importunities to set about the Work, which I all along declined, for Reasons best known to myself, and my own Incapacity. But *two worthy Gentlemen*, at last, whose Judgments and Sense I submitted to far more than my own Inclination, overcame me with the most pressing Instances of Favour and Friendship, and engaged me to write *this little Tract, of ACTION* : For I could not but make this *Return* to their Obligations in discharge of my Duty, how much soever it might be to the Disadvantage of my Faculty and Understanding ; and such as it is, I have here addressed it to *them* for their Character of it to the eloquent World, if they think it may be of any Service to it for want of a *better*.

C H A P. II.

*That ACTION becomes both a DIVINE
and a LAWYER.*

I Know there are several People will condemn the Design of *this Essay* at first Sight, and tell you, that this Care of *Speaking* and *Gesture* is neither the Business of *Religion* nor *Law*; and that it neither becomes a Person *preaching* Divinity in the *Pulpit*, nor a Man *pleading* for Justice at the *Bar*. Some will do this out of a *fantastical Humour*, like *Cotta*; who, as *Tully* says, not only affected old obsolete Words, but a clownish Way of *speaking* too, out of a Vanity to be thought an Admirer of *Antiquity*. Others will do it upon a Principle of *Laziness*; for they'll not take so much Pains for a laudible Habit of *Speaking*, not *they*: It will cost them more Labour than the Thing is worth to make themselves Masters of *Action*, and they had rather displease all the World than be at the Trouble of acquiring it. Such as *they*, in the *primitive Times*, condemn'd the Use of Eloquence in *Preaching*, till *St Chrysostom* confuted them, and vindicated it against Aspersions and Calumny, in his *Books of the Priesthood*. There are some *precise People* again will decry it, out of a *fanatical Superstition* and *Melancholy*,
be-

because it is neither for their Palate nor Purity, *farsooth*; and *they* like nothing that pleases *Sense*, be it never so useful and profitable to the *Soul*: So that whatever strikes the Humour of the *Age* must needs disgust *them*.

Now, if I had only to do with *those whimsical People*, I should not be much concern'd for the *Zeal* or *Spleen* of their Opinions, nor trouble myself with their Affectation, Idlenets, or ill Temper: But finding others yet, and those also *Persons* of good *Sense*, tho' perhaps a little too rigid and severe, that make it a *Case of Conscience*, and think themselves in the right too; it is but reasonable I should enquire into the Meaning of so nice a Point, and endeavour to satisfy their *Tenderness*: so that I will make it my Business to undeceive them as far as I can, both as to the *Religion* of the *Scruple*, and the *Truth* of the Matter.

They say, in the *first Place*, with regard to *Preachers*, that *Action* is unworthy of their *Ministry*; and that it is a scandalous Thing for those *God* hath honoured with so serious and sublime a Function, to be studying, in the very Exercise of it, how to *frame their Voice* and *move their Body*, when they should think of nothing but his Glory; nothing but the Majesty of his Mysteries, the Holiness of his Precepts,

cepts, the edifying of his *Church*, and the Salvation of his *Elect*: For to pretend, *say they*, to make People believe the Truth, and to win Souls to Faith, Piety, and all Christian Virtues, not only by the Eloquence of their *Stile*, but also by the *Grace of Speaking* and *Power of Gesture*, is to sink *Religion* into *Sense*, and to make that which is *spiritual* depend upon *carnal Worship*, *human Invention*, and *external Flourish*. At this Rate, they urge, *Religion* would be a *cunning Trade* indeed, and a *Handicraft* fitter to be driven on by the mercenary *Actors* of *Comedy* and *Tragedy* in Play-houses, who have the best *Knack* of pleasing the People with all the little *Fopperies* of *Motion* and *Speech*, than to be profess'd by the *Ministers of the Word of God*. They add, in the next Place, that the *Apostles* never studied nor practis'd *this Art of Action*; and that it was not by this Means they made so many Converts, brought over so many People to the *Church*, and gain'd so many Souls to *Jesus Christ*.

This is the *Objection* I am to encounter here, and my *Answer* will be this: *First*, That it is not my Design to teach *old Men* the *Art of Speaking*, who have exercis'd it for several Years in publick Employments and Business; for *they* have already taken up the *Way* they liked best, whether
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it be *good* or *bad*: If *good*, they have no need of *Rules* for it; and, if *bad*, it would be too hard a Matter for them, at *their Age*, ever to acquire a better. However, some of *them* perhaps, upon the reading of *this Book*, will easily find out their own Failings by it, among the many Vices of *Speaking* that are so disagreeable to the *Hearer*, as well as prejudicial to the *Speaker*, and may correct them with little or no Difficulty: But I propose only to instruct *Youth*, and assist those that are bred up to *Divinity* or the *Law*; for *young Gentlemen*, who have not yet got an *ill Habit* of *Speaking*, are most capable of learning a *good one*. And I do ingenuously cite St *Augustine's* Declaration here, which he makes in his fourth Book of *Christian Doctrine*, for the *Use* of *Oratory* in the *Pulpit*, on the Behalf of my Discourse upon the *Rules of Action*: *I do not think so well of these Things*, says he, *as to advise Men grown up to Maturity, or Men in Years, ever to trouble their Heads about them. It is enough for young People to make this Study their Care: And it is not fit for all those neither, that we would have well train'd up in sacred Learning for the Service of the Church; but only for such of them as labour under no Infirmities of old Age, to apply themselves to so necessary an Art.*

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But, *secondly*, as to the *Case of Conscience* they alledge, and their Arguments upon it: I confess it would be a reasonable *Scruple*, if Christian *Preachers* made this Grace of *Action* their whole Study, and minded nothing else in the *Application*: If they spent more Time in studying *these external Things* of Ornament, than in making of *Sermons* upon Matters of such eternal Moment as the Glory of God, and the Salvation of *Men*; if they took more Pains to *set themselves off*, than to *edify others*, with their fine Graces; if they ascrib'd the Conviction of Truth, and the Conversion of Souls, to *them* only; and if they had no other End in composing their *Voice* and their *Body*, but their own Praise and the People's Pleasure. For, if this were all their Pretension and Practice, it is certain they would most notoriously offend *God*; most unworthily prophane the Holiness of their *Ministry*; most sacrilegiously attribute that Honour to *themselves*, which is only due to the *Grace of God* and the *Power of his Holy Spirit*; and turn the *Pulpit* of *Jesus Christ* into a *Theatre* of their own *Pomp* and *Vanity*. But *God* forbid I should think of teaching any such Foppery to those that aspire to this sacred Function, and ought to know better Things! My Design is only to shew them how to *speak* with such a Grace, that, instead

stead of giving their *Hearers* an Aversion, by a *bad Pronunciation* and a *disagreeable Gesture*, they may edify them, not only with their Discourse and Stile, but in some Measure also by the Decency of their *Speaking*, and the Fineness of their *Action*. And I shall give them *Rules* here for ordering both the one and the other so *handsomely*, and with such a Regard to good *Manners*, that nothing may appear in it against *Religion*; nothing that does not become the Dignity of *Preaching*, the Majesty of the *Subject* they are to handle, and the Holiness of the *Place* where they speak; nothing that does not breathe of Piety, of Devotion, and of Zeal; nothing that is not fit to move in People all kinds of godly Thoughts and religious Inclinations, and to carry them on to Repentance, Charity, and good Works. And where's the Harm of all this now? Why, *say they*, he that studies in his *Sermon*, how to render his *Pronunciation* and *Gesture* agreeable to the *Congregation*, must needs take more Pains to *please* than to *profit*, and amuse himself how to tickle their *Ears*, instead of thinking seriously how to instruct their *Minds* and edify their *Consciences*. 'Tis true indeed, this is to please their *Senses*: But then that Pleasure, as it tends to the Glory of *God* and the Conversion of their *Souls*, as it attracts their Attention to the good

Things they are *told*, and helps their Memories to retain what they *bear*, it is, without Doubt, very innocent, and very holy and reverend, as well as profitable and pleasing. So that if *Action* be suspended from *publick Devotion* for pleasing the *Senses*, they may as well forbid the *Use of Musick* in the *Church*, because it strikes the Passions of the Soul, and sets them at Work upon Heaven: And yet the *Old Testament* makes a laudable Practice of it, for *singing the sweet Songs of Israel, and the admirable soft Airs of Sion*; which their very Enemies, the *Egyptians*, would have been glad to have heard from the Mouths of the *Israelites* under the Affliction of their *Captivity*: for they that led them away *Captive* required of them, then, a *Song and Melody* in their *Heaviness*. Sing us one of the *Songs of Sion*. But then the *New Testament* also sanctifies the *Use of Harmony and Musick* in the *Church*, and makes it a most sacred and necessary Duty, to *celebrate the Honour, and keep up the Praises of God, in the Assemblies of the Faithful*.

They object further yet. The *Apostles*, say they, never observ'd any of these *Niceties*. But who told them, I pray, how those holy Men spoke, or what kind of *Gesture* they made use of in *Preaching*? It is certain that *Jesus Christ* call'd St *James* and St *John*, BOANERGES; that
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is to say, *the Sons of Thunder*: And it is as easy to infer from the *Title*, that, when they came to *preach* the *Gospel*; to exhort People to *Piety*; to declaim against *Error*, *Heresy*, and *Superstition*; against *Idolatry*, and against *Vice*; they were not to do it with a *faint* and a *low Voice*, but with all the *Vehemence*, *Terror* and *Warmth*, answerable to the *Quality* of the *Commission*, and the *Greatness* of the *Controversy*. And when *St Paul* wept his *Exhortations* with so many *Tears*, as we find in the *Book* of the *Acts* of the *holy Apostles*, it is not to be imagin'd that he spoke them *coldly*, with a *faint Gesture*, or a *languishing Voice*. I grant indeed, that the *holy Apostles* never made *this Art of Action* their *Study*; but then, *they* as little studied either *Grammar*, or *Logick*, or any other of the *Parts* of *Rhetorick*: And must *we* therefore prohibit the *Use* of *those Arts* that are necessary *Keys* to all other *Learning*, because *they* did not pore upon them? *They* kept to no certain *Method* in their *Sermons*, neither were they tied up to the *Rules* the *Doctors* had laid down; and must *we* therefore fall out with the *Way* of *Preaching* that is practised at this *Day*, both with good *Order* and *Decency*? *They* were never brought up in the *Academies*, nor under the *Discipline* of the *Schools* and of *Tutors*; and must *we*

condemn the Education of *Universities*, and the Learning of *Doctors*, at *present*, because *they* had no Occasion for it? *They* neither wrote nor studied their *Sermons*, but spake as the *Holy Ghost* inspir'd them, without *Book*; and must *we* find Fault with *Divines* now a-days for *premeditating*, for *writing*, or for *reading theirs*? *They* minded none of these Things, and made Use of no such Helps; because they had no Need of *Arts*, nor *Methods*, nor *Academies*, nor *Doctors*, nor *Study*; for the *Holy Spirit* they receiv'd in their *Baptism*, and the immediate *Inspiration* of Heaven, did abundantly bless them, *ex tempore*, as often as they *preached*, with all kinds of *Virtues*, far above the Pitch of human Invention, far above the Powers of *Art*, the Graces of *Method*, the Faculties of the *Academy*, the Subtilties of the *Doctors*, and the Reach of *Study*. And then *they* had the Gift of *Miracles* too, which they no sooner wrought at any Time, but the Truth of their *Preaching* was demonstrated, and People lay under the strongest Convictions of *Sense* and *Reason*: It was but working a *Miracle*, and their *Mission* was as plain as the Sun. But it is not so with *us* now, that can neither pretend to those *infus'd Virtues*, nor to these *miraculous Blessings* that were given *them* from above: So that, in short, my *Adversaries* can

can draw no Argument from the *supernatural Qualifications* of these *extraordinary Preachers* against the *human Helps* of Education and Study; the *acquired Arts* and *Ornaments* of Persuasion, and the *natural Means* of Preaching which Men use now a-days in an *ordinary Capacity*.

However, *they* that have a *fanatical Qualm* against the *Art of Action*, and make a *Scruple* of it, urge yet, that we ought to leave *this Knack* to *Stage-players*; who propose no other End to themselves of *acting Comedy* and *Tragedy*, but to *please People*, and *indulge* a fond Inclination. But I think, on the contrary, that it ought not to be left so, nor to be given up to *Play-houses*; where the *Actors* make a very *ill Use* of it, in prostituting it to their own Ends of *Interest* and *Appetite*. For if *those Ministers of sensual Delights* and *publick Vanities*, do lewdly abuse the *Graces* of good *Speaking* and *Gesture* upon the *Stage*, to excite the *Wit* of Youth to *Wantonness*, *Prophaneness* and *Immorality*; to stir up their *Blood* for *Intemperance* and *Debauchery*; and to set their *Passions* on *Fire* upon false *Pleasures* and *imaginary Satisfactions*; the *Ministers of Jesus Christ* know their *Duty* better, and ought to make a *holier Use* of *Action*. They are to sanctify it to the *Service* of the *Church*, the *Edification* of the *Faithful*, and the *Salvation* of Men's Souls.

Souls. All the *Action* they use is only to touch People's Hearts with a more feeling Sense of *sound Doctrines* and *everlasting Truths*, and to raise their Affections above the Pitch of *transitory Enjoyments*. And *they* need no more make it a Scruple to set forth their *Sermons* with all the *Graces of Speech*, for so good an *End*, than boggle at the *ornamenting of the Tabernacle*, and the *beautifying of the House of God*, with the *Gold of Egypt*. Indeed, if any Man prophane the Graces and Blessings of GOD, we must immediately condemn the *Abuse*; but then the *right Use* of them ought not to suffer for it. This is the *Case*, and it is no contemptible one neither. For I would fain know of these *scrupulous Gentlemen*, if a Man had a good *Delivery* and an *admirable Gesture*, either by the Gift of *Nature* or *Miracle*, whether they would not look upon it as a particular Favour of GOD, and the Blessing of his *Bounty*? And would not *they* be the more willing to *bear* him then? Certainly they would. Why then do they blame a Man, that neither has these Graces *naturally* nor *supernaturally*, which he may acquire yet by *Art*, *Industry* and *Exercise*, for attempting to make himself Master of *Action* to the utmost of his Power and Capacity? And what Sin is it, I pray, to learn to *speake well*?

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So much for the Point against *Preachers*, and the Business of *Divines*. As to the *Lawyers* in the next Place, this is the Reason of their *Scruple*: That God hath not appointed Men to the *Publick Ministry of Justice* for this Purpose; that they are not called to the Bar to charm the *Judges* with *Sounds* and dazzle them with *Appearances*: They are not to endeavour to deceive them with *fine Words*, nor to corrupt their Judgments with *fair Speeches*; but to tell them the *naked Truth* of Things, to shew them the bare *Matter of Fact* they are to try, in the plainest Character and Stile, and to plead the Justice of a Cause open'd in Court from solid Reasons and clear Lights, from the *Laws establish'd*, and from *Reports, Precedents, or Opinions* given before in such like Cases. And what Need now has the honest *Advocate*, say they, for the Harmony of *Voice*, and the Grace of *Gesture*, to do this? So far the Objection is good: And, in truth, as *Aristotle* observes, if *Justice* were distributed as it ought to be, *Causes* might be determin'd by their own *Merit* alone, without the Help of these Faculties; and all external *Actions* and *Arts* would be unnecessary. If *Lawyers* also were always to plead before such *Judges* as sat in the *Hall at Athens*: that is to say, before *Judges* of perfect Probity and downright Dealing; *Judges*, that over and above
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their Integrity, were *learned* in the *Law*, and well qualified for the *Bench* in every Respect; that *heard Causes* impartially, with all imaginable Attention and Regard to the *Council* on both Sides; and that minded nothing but the Justice of the *Issue*, and directed it always in favour of *Right*, without Passion or Prejudice to *either Party*: If so, *I say*, they needed not trouble their Heads much about the Graces of *Pronunciation* and *Gesture*, nor seek for *Exordiums*, *Perorations*, *Passions*, or any other *Ornaments* of *Rhetorick*. It would be sufficient then for the *Pleader*, on the *Defendant's Side*, only to set forth the plain Truth of Things for *them* to give Judgment upon it; to make out his *Client's Right* and *Title* by Reason and *Law*, *Practice* and *Precedent*; and to give a solid Answer to all the Arguments that can be brought against it by the *Plaintiff's Council*. But, as it often happens that *Lawyers* have to do before *Judges*, who are not accomplish'd with all those good Qualities; and, it may be, never the worse Men neither for want of Understanding and Capacity, nor the less honest for falling short of the *Attention* of the *Areopagus*; and as *these Judges* again are sometimes so falsely prepossessed by the plausible Motions and cunning Insinuations of the *Council for the Plaintiff*, that they lie under the Bias of
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Inclination to determine the Cause against Truth and Justice; it is absolutely necessary, towards the better informing of their Judgments, and the undeceiving of them upon the *Trial*, to use some Means or other to quicken them up for a *fair Hearing* on behalf of the *Defendant*. Now there is nothing like a fine Way of *Speaking* and *Gesture* to make them take Notice of a *Plea*, to recollect themselves, and attend impartially to the Merits of the Cause: For, when a *Case* is truly stated to their very *Eyes*, as it were, with the Grace, Passion and Force of *Action*, as it ought to be adjudged; they must needs be moved with it in Spite of all Prejudice and Prepossession, and asham'd to cast a Man in the Face of the *Court*, that they see has manifest *Evidence*, *Reason*, and *Right*, on his Side. The *best Cause* in the World may soon be lost for want of *Action*. This was the very *Case* of *Rutilius*, which *Cicero* reports in his first Dialogue of the *Orator*. The *Council* for the *Prisoner* were *Rutilius* himself, *Cotta* his Nephew, and *Mucius*: But they pleaded it so simply, says *Tully*, without any Ornament or Spirit at all; as if it had been upon a *Trial* in *Plato's imaginary Common-wealth*. Not a *Sigh* nor an *Exclamation* among them; no *Moan* made, no *Complaint*, no *Lamentation*; no imploring of *Authority*, nor *Ad-*
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dress to the *People*; and not one of them so much as ever *stamping his Foot upon the Ground* all the while, or shewing any great *Concern* for the Matter: so that, in short, it was so indifferently managed that *Rutilius* was cast upon it: Whereas, if *Crassus* had but *pleaded his Cause* with the ordinary Air and Gallantry of his *Action*, he had certainly carried his Point, and acquitted him with Honour. And though it is granted, *Rutilius* shew'd a great Constancy of Mind, and a wonderful Confidence in his own Innocency, by this Way of Proceeding; nevertheless he could not be much commended for it, nor promise himself any great Praise for his *Pleading* in such a cold irresolute Manner. His Behaviour was fatal. He play'd the *Stoick* too much upon this Occasion, and would neither use the Means he might lawfully do for his *Liberty*, nor make his Defence with that Heat and Vigour which his *Cause* deserv'd: So that he was condemn'd and banish'd; and at once depriv'd the *Common-wealth* of his *Presence*, of his good *Example*, of his wise *Councils*, and of his great *Services*. But, after all, perhaps he did *this* on Purpose; chusing a *Retirement* rather into a *Country* where he was beloved and esteem'd, than to live any longer at *Rome*, either at the Discretion or under the Discountenance of *Sylla*, and engage him-

SPEAKING *in* PUBLICK. 25
himself in the Broils and Disturbances of
Government.

Besides this, *fine Action* and *good Speaking* do not only conduce very much to make the *Judges* more attentive and cautious, but to convince them also that the *Orator* is in good earnest, sincere and ingenuous: For, as *Cornificius* says, they are the greatest Signs of his Veracity, and that he speaks from the Bottom of his Heart; while *they* that want either one or the other, seem not to believe *themselves* what they would have the *Judges* believe; because they shew no Manner of Concern nor Impatience for it. This made *Cicero* say to an *Orator* of his Time, that had manag'd his *Client's Cause* but very coldly, *If what you said there was not false, would you have pleaded in that Fashion? Where was your Grief and your Grievance, your Fury and your Fire? You shew'd us no Passion of the Mind, no Action of the Body; and you were so far from enflaming our Spirits, or awakening our Judgments, that we had much a-do to hold from sleeping in Court.* Whentherefore a *Lawyer* makes it his Business to *speak* to his Judges with an agreeable *Air* and *Tone*, it is not to *cox* or corrupt them; it is not to court or *cajole* them with his *fine Mein*, nor to inveigle them with his *fair Tongue*: But, on the contrary, his *plausible Pronuncia-*
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tion and *Gesture* is only to oblige them to do *him Justice*, and to discharge their *own Duty*; it is to keep up their *Senses* from falling asleep, and their *Minds* from wandering; it is to induce them to take the whole Matter into their serious Consideration, with the utmost Attention of their *Ears* to the Truth and Right of what is so fairly made out to their *Eyes*; it is to prepare them for judging according to *Law* and *Equity*: It is, in fine, if there were no other Reason for it, to *speake Things* as *Nature* and *Reason* would have them *spoken*; and every Body knows that a *natural Way of speaking is best*.

Besides, I must urge one *Argument* more for it, which seems to be very considerable in itself, and as well worth my while to take Notice of: and that is *this*; if honest Men should deny themselves *these Arts* of Persuasion in a *good Cause*, others would make use of them in a *bad One*: Whereas there's all the Reason in the World they should be equally match'd, and dispute it out upon fair Terms. The *Good*, at least, ought to be as well arm'd as the *Bad*. I may say as much of *Action* also for *Divines*, and apply *that* in particular to it which St *Austin* says in general concerning all Eloquence, in his fourth Book of *Christian Doctrine*: *Seeing that it is the Business of Rhetorick to persuade Things*

Things true and false indifferently, who is it dares say that Truth ought not to be guarded against Falshood, or that a Person defending it ought not to be in Arms against a Fiction or a Lye? As if they that endeavour to persuade an Untruth, should know how to obtain the Good-will and Attention of their Hearers by a fine Preamble, or a fair Exordium, and other People should know nothing at all of the Art of it: As if some might set forth a Falshood with Quaintness and Colour, to a Probability, and others should assert a Truth with so little Ceremony, that the very dull Recital of it, at length, would make it difficult to be understood, and hard to be believed, if not incredible: As if those, on the one Hand, might encounter Truth with polish'd and specious Pretensions, and establish their Falsity into the Bargain with plausible Arguments; and these, on the other, might neither defend what is true, nor confute what is false, with the Graces of Language: As if those, again, should have such an Influence over the Minds of their Hearers, whom they go about to seduce with fair Speeches, as to make them conceive Things with Apprehension or Astonishment, with Sadness or with Joy, to raise the Passions, and to turn them to what Point of Doctrine they please; and these, that engage for Truth, should make use of neither Artifice nor Ornament, but

stand like Stocks, dull, unconcern'd, and impotent, without all manner of Action and Vigour. Who can be such a Blockhead as to entertain so extravagant a Thought? Since Eloquence therefore has a mighty Power to persuade Things false as well as true, and is left to the Discretion of those that have a mind to make use of it; why should not good Men study to maintain the Cause of Truth, when ill Men put it in Practice to defend Injustice, to support Error, and to compass their own wicked Ends?

In fine, there are others yet that despise *this Art*, and reckon upon it for *superfluous*: For, say they, Nature has taught a Man to do well enough both as to his *Pronunciation* and *Gesture*; both how to express and how to behave himself. But they might even as well say, that since God has given the Earth Power to produce *Bread* for the Food of Man, and *Wine* to make his Heart glad; therefore it will do it well enough of *itself*, and the *Art of Tilling* is *useless*: That Man, being of a reasonable Nature, therefore it signifies nothing to teach him the *Art of Logick* and right Reasoning: That his Creator, having made him a sociable Creature, and endued him with all necessary Qualities for Conversation and Business, therefore he need not trouble his Brain about *Morality*, or *Oeconomicks*, or *Politicks*: That
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That *God* having blessed him with the Use of *Speech*, and the Faculty of *Reason*, therefore 'tis needless for him to study how to *express* himself with Purity and Politeness, or the *Art of speaking* in the most plausible Manner of Persuasion. And certainly they would be much in the Right of it, if the *Earth* were as fertile in *one Place* as it is in *another* ; or if *Lie-ground*, and Land that lies untill'd, would bring forth as good Fruit, and as much of it too, as *Arable*, or that which is cultivated with *Art* and *Industry* ; if *Nature* were equally *reasonable* and *regular* in *all Men* ; if they had the same Capacities, and were all alike free from *Imperfection* and *Nonsense* ; if one Man could reason as well as another, without knowing any Thing of the *Rules of Argument* ; if *this Man's* Conduct and Temper were as discreet as his Neighbour's, either in sacred, civil, or secular Societies ; and *that Man's Example* were as good as *this Man's Precept* ; if they all spoke alike, or had the Faculty of *talking* with the same Purity and Power of Persuasion, without the Help of any *Art*. But there's a great deal of *Invention* wanting to bring Things to this Perfection ; for, as to the *Earth*, it is not all alike fruitful : *Some Ground* is barren, and produces nothing at all ; and some next to nothing, brings forth only *wild*

Briers and Brambles, Thistles and Thorns; and the *best* that is, stands in need of being *till'd* with Labour, and improv'd according to the *Rules* of *good Husbandry*. As to *Men*, indeed, they all reason well upon Things in some measure; but not so well as they might do, one would think, being endued with Reason and Understanding: So that it is necessary to assist *Nature* by *Art*, both to teach *those People* the true Way of Reasoning that know nothing of it, and to improve *those* to a Felicity of Argumentation that *do* know it, and yet lay Things but very oddly together. They all live well in *publick Societies*, generally speaking, as they are sociable Creatures; but in *private ones*, particular *Neighbourhoods, Callings, and Capacities*, they many Times behave themselves very untowardly, one against another: And therefore the *Precepts* of *Moral Philosophy* are both very useful and necessary to reform them, and to teach them *better Manners*. They all have the *right Use of speaking* too; but most Men do not *speak so well* as might be wished for, upon extraordinary Occasions, to persuade People, and to convince all that *bear* them, in Matters of Truth and Justice: So that they stand in need of being furnished with the *Rules of Grammar and Rhetorick*, to speak fine and agreeably,

to exprefs themselves to *Perfection*, and to come off at laft with *Success* and *Applaufe*. Now, *Action* lies under as great Difadvantages as *Nature*. Every one has his particular Fancy, as his own *Genius* or other Men's Examples lead him to it: But fome have a Way of *ſpeaking* and *moving* far more proper to pleaſe the Eye, charm the Ear, and move the Paſſions, than others *have*. Hence came the *Ancients* to take notice of thoſe excellent *O-rators* that were famous for this Faculty; and finding that, by this Means, they were much better *heard*, and convinced People far more powerfully than others did, they have carefully obſerved whatever was moſt genteel, delicate and charming, in their *Voice* and their *Air*. They have likewiſe, upon conſidering the Reason and Force of their *Action*, laid down ſome *Precepts* of it, and left them addreſſed both to the Students of their own Time, and to all Poſterity. Such *Rules* of *Action* and *Rhetorick* I propoſe here to give Gentlemen that have occaſion to ſpeak in publick Places, to qualify them either for *Preaching*, or the *Practice of the Law*. I deſign to ſhew them how to *finiſh* what Nature has but juſt *begun*; and to teach them how to do that by *Rule* and *good Conduct*, which otherwiſe they would do only by *Chance* or *Hap-bazard*; to do
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that with *Decency*, which otherwise they would be apt to do either too *slovenly* or too *finically*; to do that with *Variety* and *Distinction*, which otherwise they would huddle up in *Confusion* of Circumstance and Order; and, in a word, to do that a *propos*, which they would often do impertinently and at a Venture, were they not accomplish'd with *this Art*. 'Twas by this Study, and the Practice of such Rules as these, that *Demosthenes* and *Cicero* attain'd to so wonderful a Faculty of Persuasion; which got them the Reputation and Character of being the greatest *Orators* that ever were heard of among the *Grecians* or the *Romans*. For the first and second Times *Demosthenes* pleaded at *Athens* in his natural Way of *speaking*, without observing any *Rule of the Voice*, he was *bissed* for his *bad Delivery*, and the remarkable Vices of his *Pronunciation*; but after he had been trained up to it a while under *Masters of the Art*, he was *heard* with universal Applause, and *bumm'd* to Admiration: And 'tis as clear as Day, that it was *Action* did his Business; for *Æschines* having once recited to the *Rhodians* a Speech which this great *Orator* had made against him, and seeing them all admire it, *Well*, said he, *And how would you have admired it then, if you had heard it from his own Mouth?* *Cicero* again, when he first put himself upon

upon *pleading* at *Rome*, was mightily commended and cried up for a very fine Wit; but his *Delivery* was *naught*, and his Way of *speaking* did not *take* at all; because he kept neither to *Rule* nor *Measure* with his *Voice*, and his Sounds were very harsh and unpleasant. But when he had polished off his *Roughness*, and, by the Help of his *Tutors*, had refined his *Pronunciation* to the utmost Degree of Perfection, he was preferred, on all Hands, before the most eminent *Lawyers* of his Standing. He over-ruled every Thing afterwards in the Courts of *Judicature*, and for the most part gained what Point soever he pleased there, upon the Honour and Excellency of his *Pleading*.

After all *this* now, can any Man have the Face to say, that *these Precepts* of *Action* are either *unprofitable* or *unnecessary*? and will not the whole World grant me that it is worth while to know and observe them? For, can a Man take too much Pains to be *eloquent*?

C H A P. III.

Directions for ACTION, to YOUNG MEN that have a-mind to study how to speak well in publick.

I Write *this little Tract of Action* chiefly for young Gentlemen that devote themselves either to the *Pulpit* or to the *Bar*, and I come now to shew them how *necessary* an *Art* it is; but I think myself obliged, by the Way, to give them *two Directions*, that may be very serviceable to their Study, and make them good Proficients, with a little Pains and Exercise.

My *first Advice* then is this; that they begin to study it *betimes*, and betake themselves to the *Practice* of it as often as they can conveniently, for fear of falling into the Imperfections and Vices of *speaking* that are here exploded. It is an easy Matter for them at first to prevent an *odd Way of Expression*, and an *ill-fashioned Gesture*, before they have taken any *Biafs*, or Nature stands *a-bend* upon it; but when they have once got an *ungenteel Habit*, and confirmed it by *Custom*, and *Time* too, it is very difficult at least, not to say impossible, either for *them* ever to *unlearn* it again, or for *me* to *unteach* it: So that they must make it the Business of their
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Youth, up to Years of Discretion and Employment. That's the *Time* when *Nature* is fittest to be wrought upon by *Art*; when it is most docile and apt to receive the Impressions of Education. They are not to put it off to any other Age, when *Nature* will be hardened and grown more inflexible. 'Tis true, when they come to *Maturity* and *Manhood*, they will best know their own Failings, and the Imperfections they labour under; but then, perhaps, let them repent never so much of it, the Misfortune will be past Cure, or else it will be too late for *Men* to think of *refining* at *Thirty* or *Forty*. There's no Discipline can correct an overgrown Error, no Recovery of Time that is lost, and no *Remedy* against the *Register*. For the Purpose, it will not be impertinent to tell you, that I have found many *worthy Persons*, who came too late to the Knowledge of the Rules of this Art, lay it extremely to Heart that they had not the good Fortune to fall upon it sooner, in an *Age* when they might have made some Progress in it: and *one* I knew amongst the rest, that had extraordinary good natural Parts, and was excellently qualified to *speak* in a *publick Character*; but he had never kept up to any *Rule* or *Measure*, either in his *Speaking* or *Gesture*: So that, although he found out his own

Faults

Faults and Infirmities at last, by the Help of a Friend that taught him *this Art*, he durst not venture on mending the Matter at *that Age of Habit*, for fear of losing his Labour; and so he despaired ever to do any Good in it. But certainly he had all the Reason in the World for his Resolution; for he would never have had any Success in it, through the natural Violence, Liberty, and Confidence of his Temper; and the *Rules* he should have been tied up to, would not only have *cramped* him intolerably, but also spoiled his chief Talent and Excellency; which was, the *Boldness* and the *Freedom* of his *speaking*.

My next Caution is for young People, that are naturally bent upon *Imitation*, and especially the *Imitation* of those Persons that brought them up, as their *Fathers* and *Tutors*, who are most in their Thoughts, and best in their Opinions, to take Care lest they imitate them in Things contrary to *Art* and *Reason*: For they ought to examine the Practice of their *Parents* and *Masters*, as well as *other Men*, by the *Rules* of this *Art of Speaking* and *Gesture*, as they are bound to enquire into their *Morals*, and to distinguish their *bonest Actions* from *dis-bonest ones*, by the *Word of God* and the *Principles of Morality*, with a Design to fly the *Bad* and follow the *Good*. Young Gentlemen, I say, ought to take great Care
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in this Matter, because *Children* often imitate their *Fathers* in the *one* as well as the *other*, without distinguishing upon the Quality of their Manners. Witness young *Alcibiades*, that followed his Father's Steps to a *Fault* : He imitated him in *speaking fast and thick*, one Word crippling another. He *tofs'd up his Head*, and *turn'd his Neck askew* like *him* too ; and *walk'd the Streets a-trip*, as softly as *he* did, with the sweeping Train of a *Gown* at his Heels, out of Pride, Foppery, and Affectation ; as *Archippus*, a Poet in those Days, hit him once in the Teeth with it. *Scholars* indeed have commonly so great an Esteem and Veneration for their *Masters*, that they are too apt to admire and practise their *Vices* as well as their *Virtues*. So we read that *Plato's Scholars* imitated his clownish Way of *shrugging up his Shoulders* ; and *Aristotle's* affected his *Stammering*. Thus likewise, *Alexander the Great* imitated *Leonidas* his Governor's Example, in making too swift *Marches*, and in fatiguing his Army to Death almost upon Exploit and Victory ; and he could never break himself of it. And if there's any *Tutor* in an *University* happens to have an *Impediment* in his *Speech* ; *wheezes*, as if he had got a *Bar* in his Throat ; *snuffles thro' the Nose*, or pronounces several Words and Letters very *unhandsomely*, not to say *worse*,

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you shall find his *Pupils* for the most part copy him, and contract the same Vices by *Imitation*: And why? Because he is the Pattern of all their *Actions*, good or bad, without Distinction. The same Objection lies against the *Imitation* of other great Men too; who are not without their *Failings*, let them be never so well qualified and accomplished. Every Man of us has his weak Side: As for Instance, M. *Briffon*, the *President*, says *Monfieur du Vair*, was a Man of excellent Learning and Parts, and had the best Faculties in the World for Eloquence; but his *Action* was naught: He stood *always* in the same *Posture*, was *starch'd* and *stiff-neck'd*, lift up his Eyes, and fix'd them upon *Heaven* as if he had been going to Prayers; which, some People say, he did for Fear of being diverted from his Business, and disturbed in his Memory, by the Variety of *Objects*.

And therefore young Men would do well to apply themselves as much as possible to the *Perfections* of such great Persons as these; but for the *Faults* they find intermix'd with their good Qualities, they must have a Care of not running away with them too, lest they set up for *their Action*, as the noisy Followers of *Seneca* did, for his *Elocution*. He was a very brave Man, and a very great Wit, no Doubt of it; so that
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the *young People* in his Days had good Reason to study to be like *him*, and to follow so fine an *Example*: But, as *Quintilian* says, he had a great many *good Faults*; and it was his *agreeable Vices* they chiefly endeavoured to *imitate*, because they found the least Difficulty in it; and whatever was the most easy was the most of their Business. Besides, says he, when *they* took upon them to speak as *he* did, instead of doing him an Honour, or a Piece of Justice, they did but do him a Diskindness, and *defamed* him with their Affectation and Foppery. There are *many others* yet, now-a-days, not only among *young Students*, but also among *Men* who are come to Years of Discretion and Government, and *Men of Sense* too, that commit the same *Error*. They think the *Vices* of their Language sufficiently warranted by the *Authority* of so great a Man as *Seneca*, and their *Stile* current enough by his Way of *Writing*. But we must be govern'd in this Matter, as in every Thing else, by *Reason*, and not be led away by *Example*.

C H A P. IV.

Of SPEAKING; and, *first of all, what the ORATOR must do to be heard without Difficulty and Trouble.*

THE first Thing to be considered in *this Treatise* is *Pronunciation, or Speaking*, as it regards the Satisfaction of the *Ear*; which is called the *Organ of Learning*, or the *Sense of Discipline*: That is to say, it is the *Hearing* which conveys the *first Principles* of all *Sciences*, and the *Precepts* of all *Arts*, to the *Understanding*.

Give me Leave to say then, that the *Orator's* chief Business ought to be to *speak*, in his Place, so as to be *heard* and *understood* with *Ease*: For if he were not *heard* at all, he would speak to no Purpose; and if he were not *well heard*, without *Difficulty*, he would lie under these two Disadvantages: The one is, that People would be unwilling to give themselves the *Trouble* of *bearing* him; for whatever is difficult to the *Ear*, must needs be *heard* with *Chagrin* and *Impatience*, because it requires so much *Attention*: And then again, the *Auditory* that *could* have the *Patience for a while*, would, without Doubt, be harangued quite out of *Humour*, and discouraged from *bearing him out*, if this forced

forced Attention were to hold for any *long Time*. The other Disadvantage would be this, that when the *Ear* was at so much Pains to make out his *Words*, the *Mind* would be so much the *less attentive* to the *Matter* of his *Discourse*; which is always the best worth our while and our *hearing*.

But, to avoid both these Inconveniences, he had need have a *clear* and a *strong Voice*; if not to the same Degree of *Perfection* that *Tracballus* had, who, *Quintilian* tells us, upon *four Courts* sitting all at once in the *Julian Hall*, for the hearing of Causes and the Dispatch of Justice, was heard, and understood, and commended, not only by the *first*, where he *pleaded*, but by *all four*: Such a *Voice* at least he should have as would fill the *Place* where he *speaks*. For *St Austin* very well observes, that the *Voice* ought to be so loud as to reach the farthest Ear of the *Auditory*. Some Men have such a *Voice* naturally; others have it only partly by *Nature* and partly by *Art*, as they perfect the *one* by the Exercise of the *other*; and some again have it not at all, nor know which Way in the World to attain it. Now, he that *Nature* had endowed with this Faculty to a Degree of Eminence, has a great *Gift*, without Question, for *speaking*; and is in a fair Way to make an *eloquent Man*, if he but discharge his own Duty, and im-

prove so good a Talent to the best Advantage: But, on the other hand, if *Nature* has given a Man no such Blessing, and his *Voice* be good for nothing, thro' some *Indisposition of his Organs*, either of the *Tongue*, the *Throat*, the *Breast*, or the *Lungs*; or if he has any notorious *Lisping* and invincible *Hesitation* or *Stammering* in his Speech, I cannot advise him better than *Apollonius*, the *Rhetorician*, did those *Gentlemen* that would have learned *this Art* of him: For, as soon as he saw they wanted the *natural Endowments* that were absolutely necessary to qualify them for the Work, he pronounced upon their *Incapacity*, and declared for their studying something else, rather than beat their Brains about an Exercise which was not in the *Art of Man* to teach them with Credit or Success, and run the Risk of forcing *Nature* to the Prejudice of their *Health*; which, next to their very *Being*, was the most valuable Thing under the Sun, and the greatest Good they had to preserve.

However yet, if he has all the other Parts and Powers of *Oratory*, and wants only *this one Qualification*, I would have him make Use of his Talent, and do as *Isocrates* did under the same Imperfection of *speaking*, who excell'd in every Thing else but his *Voice*. I knew, says he, in his PANATHENAICON, that my Nature was

too soft for Action, and my Voice too feeble and puny to speak as I should do upon Publick Affairs. I found myself unqualified, in this respect, for Harangue, and yet, methought, I was capable of conceiving the Truth of Things as well as others that bragg'd more of their Faculties and Knowledge, tho' not of speaking them so well off the Lip in a great Assembly; for I want the two main Things that do the Work of an Orator among us, Voice and Confidence, as much as my Neighbours: and they that are not furnished with these Excellencies, are of no Esteem in the World. However, I had so much Courage left yet, that I could not bring myself to resolve upon leading a Life of Obscurity and Dishonour: So that, being unfit for managing the Business of Law, and no-way qualified for publick Employment, I betook myself to the private Study of Wisdom, and to write my Sense of Things; not upon such little Subjects as Deeds, Bargains, Covenants, or Contracts betwixt Man and Man; but upon the State of Greece, upon the Publick Affairs of Government and of Kings.

In this Case, let him take my Counsel, and follow the Example of that great Orator; and tho' he cannot set off his Harangues with the Graces of good Speaking and Gesture, I would advise him to make Amends for that Failing by Figures that
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adorn the *Speech*, and soften the Sound of Words ; by fine Turns of Expression ; by the elegant Numbers of *Oratory*, and the delicate Cadences of his *Periods* : So that his *Discourses*, like *Isocrates's*, may be agreeable enough of *themselves*, without *Action*, or without being read with much *Art* and *Study*. But the Man that lies under no greater *Impediment* than of having only a *weak Voice*, need not despair, nor be discouraged from attempting to *speak* upon publick Occasions, but ought to do what he can rather to strengthen it, and accomplish it for that *Purpose*. *Demosthenes* did so, and gained his Point too. However, *Plutarch* says in his *Life*, that he had naturally a *weak Voice*, an *Impediment* in his *Speech*, a *short Breath* ; and yet he ventured, in spite of *Fate*, and all his *Failings*, to *speak* publicly twice : but he was *buffed* both Times. He adds also, that the *Orator* being discountenanced by this bad Success, made his Complaint to *Satyrus*, to this Effect : *That he took more Pains than any Orator of them all, and could never yet please People*. Why, says *Satyrus*, "Take no Thought, *Man*, I'll mend that Matter presently, I warrant you." Upon this he made him repeat some *Verses* out of *Euripides* or *Sophocles* ; which he did, you must think, with a very ill *Grace*. But when he had made such
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Stuff of it, *Satyrus* said the *same Verses* after him; and *he* gave them such an *Air* in the Repetition, *spoke* them with an *Accent* and a *Gesture* so suitable to the *Subject*, that *Demosthenes* himself thought them quite another Thing, and discovered his own Failing and Infirmary. *Eunomus* and *Andronicus*, two great Masters of *Rhetorick*, gave *Demosthenes* the same Advice too, and the same Encouragement; and, after that, he fell upon the Study of this *Art* of *Speaking* and *Gesture* with the utmost Application and Eagerness. Well then, and what came of it at last? Why, first he built himself a little *Closet* under Ground, and then he went down thither every Day to *practise* his *Voice*, and *manage* his *Body*. He would often stay there two or three Months together, poring upon this Study; and he would shave his Head half-way, on Purpose, when he had a-mind to go abroad either upon Business or Diversion, that he might not appear in the Condition and Dress he was in there. There did he exercise himself with no little *Contention* and *Force*, upon *speaking* what he had *read* and what he had *got by Heart*, with a *loud Voice*: so that his *Organs* open'd by Degrees, and his *Voice* clear'd up very sensibly, and grew stronger every Day than other. But he had many other great Difficulties to encounter besides *this*. His
Tongue

Tongue was so *gross* that he could not *speak* his Words *plain* and *distinct*, nor pronounce some Letters at all, as the *R* in particular; which made People say in a *Joke*, that he knew not so much as how to pronounce the first Letter of the Name of his *Art*. He was so *short-winded* in the next Place, that he could *speak* but a very few Words *together* without taking his *Breath* upon it; which was a *resty* and *broken-winded* kind of *Pronunciation*. The *great Noise* of *Assemblies* before which he was to *speak*, was another Difficulty he had to surmount: But, for all this, he found out a Way to overcome every one of *these Obstructions*. First, he cured the *Grossness* of his *Tongue* by putting *Pebble-Stones* in his *Mouth*, that he pick'd up out of the purling Stream; which was a very troublesome Experiment to him, and hindered his *Speech* mightily at first: but afterwards, when he came to practise without *Pebbles* in his *Mouth*, he found the good Effects of it in the *Liberty* of his *Tongue*, and the *Facility* of *speaking*. He broke himself of *breathing short*, in the next Place, by *running up Hill*, and repeating over certain *Verses*, or some *Sentences* of his *Harangues* that he had by *Heart*, bolt upright as he went; which strengthened his *Lungs*, and made him *long-winded*. And, last of all, he conquer'd the *Clamour* of *Assemblies*, by going now and then to
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the *Sea Shore*, when it was most troubled, boisterous, and roaring at *full Sea*, saying off some or other of his *Oration*s there aloud, and striving to raise his *Voice* above the murmuring Noises of the *Waves*. So that, in fine, he made himself absolute Master of *Speaking*. And, for *Gesture*, he took this Method; after he was well instructed in the *Precepts* and *Exercise* of it, he had a great *Looking-glass* made him, where he might see all his *Shapes* at once in full *Proportion* and *Symmetry*, and know how to correct every *Motion*, or *Posture* of his *Body*, which transgress'd the *Rules* of *Art* that his *Masters* had taught him, by the Help of so just a *Reflexion*. By this Means he became at last one of the best *Speakers* of the Age he liv'd in, for *Action* as well as for all the other *Parts* of *Oratory*. Well then, *Gentlemen*, imitate *Demosthenes*, towards the accomplishing of this Work. Do but give yourselves so much *Trouble* as the Thing will require, and your *Nature* will easily bear up to it; and I will warrant the rest, both for Success and Applause. It will make you as good *Orators* as the best *Favourite* of them all at the *Bar*.

Have you a *weak Voice* then? Make it your Business to fortify it as much as possible. Whatever you read, or get off *Book*, speak it out aloud, and make it
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your own by *Pronunciation*. This Exercise, if it be moderate, is very good for your *Health*; but you must have a special Care at first not to *over-strain* your *Voice*. And therefore *Plutarch* very well recommends several *Exercises of the Body* to other People, that may conduce to the *Health* as well as *divert*; but he appoints no other for those Persons that *speak* upon publick Occasions, than what their *Profession* obliges them to in course; that is, to be often *discoursing* and *haranguing*, or at least *reading out aloud*, and raising up the *Voice* as high as *Nature* will well bear: an *Exercise*, in his Opinion, far more *wholesome* and *useful* for this Purpose than all others; for, *says he*, while other *Motions* only set the *Limbs* at work, and stir the *external Members* of a Man, the *Voice* exercises a *nobler Part* of the *Body*, and strengthens the *Lungs* that give it *Breath*. It augments the *natural Heat*, thins the *Blood*, cleanses the *Veins*, opens all the *Arteries*, prevents every *Obstruction*, and keeps the *gross Humours* from thickening into a *Mischief*. But if *this Exercise* proves too hard for you, too violent for your *Constitution*, or too dangerous for your *Breast* and your *Lungs*, you may then very well be allowed the Conduct of managing it, as *St Ambrose* did; who, *St Austin* tells us, used to *read low down to*
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himself to preserve his *Voice*, because he knew well enough if it had been spent in his *private Readings*, it would have failed him upon his *publick Performances*. However, in the mean time, you would do well to be turning over a *Leaf* now and then, and *reading* some *Pages* aloft, to try your *Strength*, and to keep up the *Vigour* of your *Voice*.

Are you apt to *falter* in your *Speech*? Accustom yourself, in your *private Lectures* and *Rehearsals*, to pronounce your Words and Syllables so *distinctly*, one after another, that they may all have their *full Sound* and *Proportion*. And when once you have got a *Habit* of *speaking* intelligibly *plain*, you may afterwards express yourself more *fluently*, without *mas-*
fling through a Sentence. But do you find it a difficult Matter to avoid this Fault of *Stammering* in some Cases, as upon *set Forms* of *speaking*, or *Phrases* that you commonly make Use of? Why then, if you cannot otherwise bring your Business about, as 'tis impossible for some *stuttering People* to do it, it is but changing the *Order* of the Words, inserting a smooth Particle or two, and putting a *synonymous* Word in here and there for that which made you *falter*, and you'll gain your Point with the greatest Facility imaginable.

If you cannot pronounce the *Letter* (R), after all the Pains you have taken to master the Weakness, and think it in vain to attempt it against a *natural Incapacity*; you are not to give it over yet for an *Impossibility*; but to use all Means within the Power of *Nature* and of *Art*, to correct the Error, and conquer the Difficulty. For, altho' the *Athenians*, that had so *nice* and *delicate* an *Ear*, could endure this Imperfection in *Alcibiades*, it was either out of the fond Affection and Favour they had for his *Person*, or because he had some other Charms in his *Pronunciation* to make Amends for it; and they thought that it gave a certain natural Grace and Attraction to whatsoever he said: But if *Stammering* be a *Vice* for all that, which very much offends the Ear, renders the Expression often *ambiguous* to the Understanding, and is made the Subject of *Railery* and *Ridicule*, (as the *Poets* of those Days give us to understand it was laugh'd at in the *Theatre* of *Athens*) we ought to endeavour the Correction of it for our own Interest, and need not despair either of Power or Capacity to do it, by good Instruction and constant Practice. Thus *Demosthenes* industriously refined his *Pronunciation* of the (R); and thus may you as well perfect yours too, if you please. And if this do not come up to your Point,
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of pronouncing *that Letter* roundly, with the utmost Liberty and Volubility in the World; provided yet that you do but pronounce it *indifferently well*, in some Degree only of Perfection, it will be sufficient, perhaps, to establish you a Reputation of having the *Grace* of it among some or other of your *Hearers*.

There are *some Persons* again that are affected with *another Vice*, which the *Greek Rhetoricians* call *Plateasm*; that is to say, a *broad Way of speaking*, with the Mouth wide open, and of bellowing out a great Sound, but nothing so confused and inarticulate as the Noise of it; insomuch that a Man may hear them a great Way off with Ease, but understand no more of their *barwling* than the *Bruit of wild Beasts*. Now this is not *Nature's Fault*, but a *Vice of meer Affectation and Conceit*; for these *noisy People* affect to speak *open mouth'd*, and fancy that this thundering *Clatt of theirs* gives Power and Majesty to their *Speech*: But, on the contrary, 'tis this deprives it of its greatest Virtue and Perfection; which is, to be well *heard* every Word of it, and well *understood* in all its Parts. Besides that, it robs it of its very *being a Speech* too; for there's not a *Word* in it, but only an *inarticulate Huddle* of Sound and *Voice*. And where's the Elocution of unintelligible *Gibberige*? We

must therefore take Care to avoid this Way of *Speaking*, that renders a *Discourse* as contemptible to the *Hearing*, as it is unprofitable to the *Understanding*: For *five* or *six Words*, pronounced in this Fashion, must needs make us lose the *Sense* of a *whole Sentence*; and many *Sentences* so *ill spoken*, and so *ill heard*, must needs endanger the understanding of a *whole Discourse*: So that a Man can carry nothing away with him, either of *neat* or of *perfect*, from such a clamorous *Harangue*, and so clownish a Piece of *Jargon*.

There's another *Vice of speaking*, yet quite contrary to the former, which the *Grecians* have called *Cælostomy*. It consists in *mumbling*, when a Man does not open his Mouth *wide enough* for his *Words*. He makes a confounded *Noise*, *rumbling* about the Roof of his Mouth, as if he were speaking out of a *Cave* or a *Churn*; but hardly ever sends forth one *distinct Sound* all the while on this Side his *Teeth*, or conveys you one *articulate Word* farther than his *Lips*: And this hollow Way of *speaking* is no less troublesome and disagreeable than that above mentioned.

I am now to advance only *two Words* more upon the *Orator's Care* to be *heard* and *understood* without Difficulty. *First*, There are two Things requisite to qualify a Man for this Work; that is, a very
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distinct and articulate Voice, and a very *strong and vigorous Pronunciation*; but the *former* is the more important and necessary of the *two*. For a Man that has only an *indifferent Voice*, if his *Pronunciation* be but *distinct*, he shall be understood with far more Ease than another that has a stronger and more audible Faculty of *speaking*, but does not *articulate* his Words so well. For the Purpose, I have the Honour to be acquainted with a *worthy Person* of about *Threescore Years of Age* or upwards, that speaks in a publick Character; and tho' he always had but a very *mean Voice*, yet because he *pronounces* his Words so *distinctly*, without losing the *Sound* of a *Syllable*, he is always *heard* with *Admiration*, and *understood* with the greatest Facility in Nature; and that to this Day too, unless his *Organs* have failed him very much within these few Years, and be grown too weak for an *Auditory*, through the *Infirmities* of Old Age. *Secondly*, The next Thing required is an *audible and strong Voice*; and we must not think to acquire it all on a sudden, neither by main Strength or intemperate Violences upon *Nature*, but to come to it by *Degrees*: For so the *Voice*, which at first was *faint, low, or weak*, will become *louder* by little and little, and grow *stronger* insensibly, by *accustoming* ourselves to the

moderate Exercises of *Art*, without doing any Prejudice either to the *Breast* or the *Lungs*. By this means, in short, a Man may bring his *Voice* at last to that Pitch of Perfection, which he never thought himself able to accomplish.



C H A P. V.

The Way to be HEARD with DELIGHT.

IT is not enough for the *Orator* to be heard only without *Difficulty* and *Pain*, but he must endeavour to be heard also, if possible, with *Pleasure* and *Delight*; and therefore, you must make it your main *Business*, in the first Place, to render your *Voice* as *sweet*, and *soft*, and *agreeable* to the *Ear*, as you can: So that if you be naturally inclined to any thing, either of a *harsh*, *hoarse*, or *obstreperous Voice*, you must enquire into the Cause of it for a Cure; and if you find it comes only from an *ill Habit* you have got, or so, you ought to take up a Resolution of *unpractising* it as soon as possible, and of running up a *Counter-custom* against it, of better Service and Satisfaction to the *Publick*; but if
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you discover that it proceeds from some *natural Disposition* of your *Body*, and the *Organs* of your *Voice*, you must then try to recover it, as well by Sobriety and good *Regimen*, according to the Advice of your *Physicians*, as by careful and constant Exercise. As for *Temperance* and *Government*, I leave it to the *Doctors*; but the *Ancients* have observed the *Morning* for Exercise, and advised it for the best Time, when all the *Organs* of the *Body* are least embarrassed and obstructed. But that *this Art* of *softening* and *timing* of the *Pronunciation* may be acquired by Care, Industry, and Exercise, it is plain from the Example of *Cicero*, to a Conviction: For *Plutarch* says in his *Life*, that he had at first a very *rude* and *obstreperous Voice*, before he went into *Greece*; but by staying *there* a while, he brought it to so much *Sweetness* and *Delicacy*, that he charm'd the *Ear* with the *softest Sounds*, and a most *agreeable Harmony*. In fine, you must endeavour to give your *Voice* such a *Smoothness*, that the *Turns*, the *Tones*, and the *soft Measures* of it, may please the *Ear* of your *Auditor*, tho' he understand nothing at all either of your *Language*, or of the *Subject* of your *Discourse*: As *Philestratus* tells us of *Phavorinus* the *Sophist*, and of *Adrian* the *Phœnician*, that those very Persons who

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knew nothing of the *Greek Tongue*, took great Delight to hear them *declaim* in *Greek*, their *Periods* were so *smooth*, and their *Cadences* so *delicate*.

In the next Place, you must also shun *that reigning Vice* among many People, of *coughing* and *spitting* often while they are *speaking*; which mightily interrupts the *Pronunciation*, and is extremely ungrateful and disagreeable both to the *Eyes* and the *Ears* of the *Hearers*. But that it is not impracticable to avoid *this Vice*, on the one hand, and that it is for the most an Effect rather of an *ill Custom* than of *Necessity* or *Nature*, on the other, is as plain as Experience can make it, because most Men refrain from it. And I know a *Divine* that never *coughs* nor *spits* in the *Pulpit*, when he has got the *greatest Cold* in his Head. 'Tis no Matter whether he comes to have this Conduct by long *Practice*, or whether it be the *Heat* of his *Action* which stops the *Defluxion* of *Rheum* for that Time. However, I mean that you are to do no more than you *can* to avoid *hawking* and *spawling*: For some People are so troubled with *Pblegm* and *Pthysick*, at certain Times and Seasons of the Year, that it is impossible for them to abstain wholly from one or the other in their *preaching*; but they ought to do as much as they *can*, at least,

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towards the correcting of so unmannerly a *Vice*, if they have any Value for a decent Way of *speaking*, or would make the *Pronunciation* agreeable to their *Hearers*. But as to the Matter of *coughing*, it was in *Fashion* in former Days; and there have been *Preachers* formerly so extravagant as to *affect* it for a Thing that added *Grace* and *Gravity* to their *Discourse*. As, for Example, *Oliver Maillard*, in one of his *Sermons* he made at *Bruges* in the Year 1500, mark'd the Places and *Paragraphs* of his *Discourse* with a *hem, hem, hem*, where he had a Design to *cough* upon it; as it may be seen at *this Day* in *Print*.

The only Thing, after this, I can recommend to your Care and your Time, is to put yourself upon *varying your Voice* according to the Diversity of the *Subjects* you are to set forth, of the *Passions* you would either express *yourself*, or excite in *others*, and of the several *Parts* of your *Speech*, according to the Variety of *Words*, stronger or weaker, higher or lower, as will best serve *your Turn* and answer *their Quality*. For, as a *scraping Fiddler*, that should harp always upon *one String*, would be *ridiculous*, and his *Musick intolerable*; so there is nothing can grate the *Ear* of your *Auditors* so much, and give them so great a Disgust, as a *Voice* still in
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the *same Key*, to the *Tune of Hum-drum*, without either *Division* or *Variety*. This *Vice* is remarkable in most *Speakers*, and I cannot but take Notice of it. There's hardly a *good Voice* to be found among Men, that fills the *Ear* well, which has not something *agreeable* in it, let them manage it never so much without *Measure*: but it would be infinitely more *pleasing*, if they knew how to give it the just *Turns*, and a *Variation* suitable to *Subjects* and *Passions*: Besides that, such *Voices*, which are so *fine*, and yet so *ill governed*, are very rare and uncommon; but for ordinary ones, that are common enough in the World, *this Vice* renders them *disagreeable* to all Intents and Purposes.

To pass on further then: I say, that this stiff *Uniformity* of the *Voice* is not only unpleasant to the *Ear*, but prejudices the *Discourse* itself extremely too, and disappoints the Effect it should have upon the *Hearers*, for two Reasons. The *one* is, that an *equal Way* of *speaking*, when the *Pronunciation* is all of a-piece, and every where upon the *same Sound*, renders all the Parts of the *Speech* equal too upon a very *unjust Level*; for it takes away all *Power* from *that* which has the greatest Strength of Argument, in the reasoning Part, and all *Lustre* from that which has the greatest Splendor of Ornament, in the
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figurative Part of a *Discourse*, throughout the whole Work: So that, in short, *that* which ought to strike the *Passions* most, moves them not at all in effect, because it is spoken all *alike* so, and flabbered over without any *Distinction* or *Variety*. The *other*, that there is nothing lulls us *asleep* sooner, nothing so dull and heavy as a long *Discourse*, without ever turning the *Tone*, or changing a *Note* for it; and there are many Persons, altho' they should fix never so stedfastly upon such a *Speaker*, and resolve to hear him with the utmost *Regard* and *Attention*, would not be able yet to hold up their *Eyes* till he had *half done*, upon this Deficiency of his *Pronunciation*; and yet, for all this, *Monotony* is not only a *common Vice*, but almost *universal* too among *publick Orators*. I was subject to it *myself*, at first, as well as *other Men*; and I cannot imagine how any body could endure to give me the *Hearing* upon it: for my *Delivery* then was so troublesome and disagreeable, that I could hardly *reconcile* it to my *own Ears*: Upon which I bethought myself ever after of *varying* my *Voice* several Ways, to make it less *uniform* and *ungrateful*. In the first Place, I began to consider how this *vicious Way* of *speaking* came to such a Height among Men, and crept up so much into *Fashion* and *Discipline*; some
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People running carelessly into it, without ever giving themselves Leave to *think*, and others knowing very well it is *vicious*, but have much ado to *reform* it. And I could find no other *Cause* of it at last, but *bad Education*: For *they* that teach *Children* to read, learn them an ill Custom of pronouncing every Word *alike*, in the same *Cant* and *Tone*; the Fault of most *School-mistresses*: And when *these Children* advance into *Grammar* or *Rhetorick*, they fall perhaps into no better Hands, of *Masters* that teach them their *Rudiments* in the same Measure and Method, without ever taking Care to correct the *ill Habit of speaking* they have got; but rather giving them a bad Example *themselves*, by *pronouncing* every Word they read or say off-book, with the same *Accent*, and quite *another Tone* than what we use in our *daily Discourse* and *common Conversation*, than instructing *Youth* in the *Variation* of the *Voice* for Publick Business; how they ought to proportion and adjust their *Pronunciation* upon every *Punctilio*, (when they come to make *Speeches*) to the Grandure of their *Audience*, and the Multitude of their *Auditors*. Upon this I resolv'd to be govern'd by *better Masters*, and to make *Nature* and *Reason* my *Guides*: and they must be your *Masters* too, take my Word for it, if you would do any Good in this *Art*.

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Nature itself tells us, that we ought to pronounce ourselves *otherwise* when we speak of *Melancholy* and *mournful Things*, than we should do a *Merry-making* upon Joy or Pleasantry ; *otherwise*, when we reprove People for committing some great Crime or other, than when we are *comforting* them that are in Affliction ; *otherwise*, when we *upbraid* a Man for his *Faults*, than when we would *ask Pardon* for our own ; *otherwise* again, when we *threaten* ; *otherwise*, when we *promise*, or *pray a thing*, and *humbly beg the Favour* ; *otherwise*, when we are in a good *Humour*, the *Passions* calm, and the *Mind* serene ; and *otherwise*, when we are upon the *Transports* of *Choler* and ill *Nature*. This *Variation* is so *natural* to us, that if we should hear *two Persons* *baranguing* both together in a *Language* we did not understand at all ; the *one* in *Anger*, and the other in *Fear* ; *one* of them speaking with *Joy*, and *the other* with *Sorrow* ; we might easily *distinguish* the *Passions* of the *one* from the *other*, not only by their *Countenance* and their *Gesture*, but by the different *Tone* and *Cadence* of the *Voice*. So that the *Pronunciation* ought to be *natural*, and we must do as *Nature* dictates : For the nearer it comes up to *Nature*, the more *perfect* it is ; and the further off from it, the more *vicious*. The less af-

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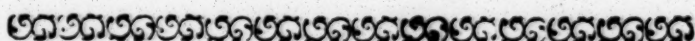
*fect*ed, still the *better* ; for a *natural Variation* is best. The only Way then to get *this Knack of varying the Voice*, is to make your own Reflections upon common *Chat*, and to take Notice of any ordinary *Discourse*, either in *Town* or in *Table-talk*. You are likewise to mind how you *speak yourself*, when you are in Company ; what a *Woman* says in a *Passion* for an Injury done her, and how she *pronounces* upon the Loss of her *dear Husband* or her *Child*. And when you have made these *private* Observations, you must endeavour to express yourself after the same Manner upon the like Occasions in *publick* ; only you would do well to distinguish upon the *Place*, how much more *audible* your *Voice* ought to be for the *Court* or a *Church*, than for a *private Chamber*. Our best *Actors* change their *Voice* thus, according to the different *Quality* of *Persons*, and the *Diversity* of *Subjects* ; and they speak as *naturally* upon the *Stage*, and in the same *Tone* too, as they do in a *familiar Club-room* ; saving that they are obliged to *accent* their Words *louder* there, and to proportion the *Force* and *Vebemence* of their *Voice* to the *Vastness* of a *Theatre*.

As for *Reason*, it teaches us, in the first Place, that *God Almighty* hath blessed us with the Faculty of *Speech* above all other *Creatures*, and given us *Words* for
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the Interpretation of our *Thoughts*, and the *Mirrou* or Reflection of our *Passions*: So that we are under the greatest Duty, both to *him* and *ourselves*, to set forth the naked Truth of Things, and to express the different Operations and Sentiments of our Souls *ingeniously* by the *different Accents* and *Turns* of our *Voice*, for the raising of the like Passions and Opinions in *those* that *bear* us. But it shews us also, in the second Place, that as *God*, in the Creation of the World in *general*, divided it into so many several *Shapes* and *Forms* and *Figures*, in the visible Order and Harmony we admire now; without which it would have been but a confus'd *Chaos* still, and an indigested *Lump*: and as in the Production of our *human Body* in *particular*, he made it up of so many *different Parts* and *Particles*, Members of Life and *Action*; without which it would only have been a monstrous dull *Mass* of *Flesh*: So ought we to make Use of *Variety* to enliven the Matter of our *publick Discourses*; not only by *Invention*, *Disposition* and *Elocution*, but as well also by the Powers of *Pronunciation* and speaking.

Now, if we would *polish* and *refine* our *Speech*, and set off our *Pronunciation* with so much Grace and Agreeableness, that it should *oblige* the *Hearers*, even under the greatest Prejudices and Disgusts, to re-

collect their *Attention* to it with *Relish* and *Delight*, we must *vary* the *Voice* as often as it lies in our *Power*. All the *Difficulty* therefore that remains, is to know *how* to do it, and to do it *well* to the *Purpose* too; which I am now going to reduce into the best *Rules* I can.



C H A P. VI.

General RULES for the VARIATION of the VOICE.

AS the *Body* has three *Dimensions*, for its *Length*, *Breadth* and *Thickness*; so the *Voice* has three principal Differences of *Highness* or *Lowness*, of *Vehe- mence* or *Softness*, and of *Swift-ness* or *Slow-ness*. The *Orator's* *Business* is to keep up a just *Measure* in all these *Distinctions*, and to observe that *Variety* throughout the whole *Speech*, which we have asserted for so necessary a *Virtue*.

But the chief Thing will be, to maintain a true *Medium* of the *Voice*; because both the *Extremes* of it are *vicious* and *disagree-able*. And therefore, *first*, with regard to the *Height* of it, we must have a *Care* of not raising it always to the *biggest Note* it can reach on the one Hand; or, of deba-
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sing it always to the *lowest* it will go on the other: For, to strain it always to such an extraordinary *Height*, would not be to *preach* or to *plead*, but to *make a Noise*; like those *loud-tongued Orators* in the Time of *Tully*, whom he compares to *Cripples* that got on *Horseback* because they could not walk on *Foot*; *they made a bawling* because they knew not how to *speak*: and as *he* did himself too, before he was better instructed in *this Art* by the most skilful *Masters*; forcing his *Voice* often up to the *harshest Accents* and most *obstreperous Heights*. For, over and above the Indecency and Ungenteelness of *Clamour* and *Noise*, it very readily brings the *Throat* of the *Speaker* to a *Hoarseness*, and the *Ears* of the *Hearer* to an *Aversion*. To sink the *Voice* likewise, on the contrary, into the *lowest Base*, and keep it always in the *same Tone*, would be to *mutter* rather than to *speak*; and it would make a very *silent Meeting*, where a Man could not be *heard* at all, or be *heard* but by a very few People, and the rest of the *Auditors* might go away as they came, not one Word the wiser for him. *Martianus Capella* is mightily mistaken in this Point, or else he explains himself very ill, when he says, that the *Orator* ought to set his *Voice* to the best of his *Ear*, by *reading to himself* in private, before he *pleads* in publick;

and to *begin* it rather with a *low Murmur* than a *loud Noise* in his *Chamber*, that he may be able to speak with the same *Voice* and the same *Tone* in *Court*: For how could *he* be heard in a great *Assembly*, I would fain know, with a *low murmuring Voice*? There's no *Consort* or *Musick* without keeping a *Mean* betwixt *high* and *low*, *Muttering* and making a *Noise*.

Secondly, For the *Vebemence* of the *Voices*, in the next Place, a Man must not force it upon every turn to the *last Extremity*: For he would not be able to hold it long up to this *Violence*, till it would fail him all of a sudden, like the *Strings* of a *Musical Instrument*, that break when they are wound up a *Pin* too high. In this Case, he would either have the same Fortune with *Adrian* the *Phœnician*, that *Philostratus* speaks of, who suffered himself to be transported into such a *tragical Fit* of *speaking*, that he lost his *Voice* in a *Moment*; and was forced either to hold his *Tongue*, or to mourn it out so *faint* or *low*, that People could hardly hear him, and much less understand what he said: Or else, he would run the *Risk* of *Zosimus*, the *Freeman* of *Pliny, junior*; who having overstrained himself with the *Violence* of his *Rebearsals*, vomited Blood upon it: so that his *Master* was forced to forbid him that *Exercise* for some Time, and made

made him take a short *Tour* into *Egypt* for the Recovery of his *Health*. The Country, Retirement, and good Air, set him quickly to rights; but, upon his Return, he fell a *Rebearfing* again with the same *Vebemence*, and relapsed into the same *Indisposition* and *Danger*, worse than ever.

A Man of a *weak Constitution*, and in *Years* especially, ought to beware of this *Intemperance*, for fear of falling into *King Attalus's* Misfortune: He made a *Speech* once at *Thebes*, in a publick *Assembly*; and being transported upon it into an *Action* too violent for his Craziness and old Age, he was struck *speechless* all on a sudden, without the least *Motion* or Appearance of *Life* in him; so that he was forced to be carried home to his *Lodging*: But, a little while after, he was conducted from thence to his *Palace* at *Pergamus*, and there he died. On the other Hand, an *Orator* ought not to be too *remiss* neither in his *Action*, nor too *mild-spoken*: For such a soft Resolution of the *Voice* argues an infirmity, and too much *Mildness* destroys the Energy and Force of a *Speech*; because a *dispassionate Discourse* raises no Body's *Affections* a Pitch above common *Story* and ordinary *Tattle*.

Thirdly, As to the *Swiftness* and *Volubility* of the *Orator's Voice*, he ought to moderate it in such a Manner as to avoid
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all *Precipitation*; the *Vice* of *Haterius*; which made *Augustus* say once in *Raillery*, *There must be a Spoke put in our Haterius's Speech*: comparing his Discourse, for its *Rapidity*, to a *Flying coach* upon the Descent of some steep Hill or other: We put *Spokes* in its *Wheels* then, for fear of running down too fast, and of tumbling or overturning upon us. This was *Serapion's* weak Side also, of whom *Lucilius* wrote thus to *Seneca*, that he spoke exceeding *fast* and *thick*, one Word upon the Neck of another; insomuch that one single Tongue seem'd insufficient to express the vast Multitude and Hurry of his *Thoughts*; so much did the *Fruitfulness* of his *Fancy* precipitate his *Pronunciation*. But this is a *vicious Way* of *Speaking* in several respects: For such an extravagant *Volubility* is either the Fault of a *School-boy*, that, to shew you how perfect he has *conn'd* his *Lesson*, gabbles it off as fast as his Tongue can go in a Hurry; or, the Faculty of a *Mountebank Doctor*, that would draw a *Crowd* about his *Stage* by *rapid Clack* and *Nonsense*: Not the Business of a Man of *Honour* or *Eloquence*, that addresses himself upon a grave, solemn, and noble Subject. It is as *ungentle* for a *Gentleman* to transport himself into such a *Rant* of *Jabbering* in his Discourse, as to run himself out of *Breath* about the *Streets*; which is only fit for

for *Footmen* and *Fools*. A Man of *Sense* and *Breeding* speaks no faster than he walks, and minds his *Words* as well as his *Steps*; keeping an *even Pace* both in the *one* and the *other*; as *Seneca* says, *Tully* did in his *Orations*. But however, a Man that labours under this *Vice* of *Jabbering* in his *Speech*, will perhaps be admired yet by some or other for his *Fluency*: For, as *St Jerom* observes, after *St Gregory Nazianzen*, his *Master*, there is nothing so easy as for an *ignorant* Fellow to make himself *popular*, and to win the *Esteem* of the *Mob*, by a *Rally* of *Words*, and a *jabbering Volubility* of the *Tongue*. But then, all the vulgar *Reputation* he'll get by it, will not last him long; and the *Character* will not wear out his *Life*: for his *Fluency* of *speaking* will neither do any *Honour* to his *Writings*, nor to his *Memory*: So that, when either he comes to *write* or to *die*, the *Credit* of it is quite lost for ever. For the *Purpose*, *Tacitus* says of *Haterius* above mentioned, that "He was famous
 " for *Eloquence* in his *Life-time*; but the
 " *Works* he left behind him had not the
 " same *Approbation* and *Applause*: and as
 " he shew'd more of *Fire* than of *Study*,
 " and more of *Fluency* than of *Art*; so
 " that *Fire* was extinguish'd with him,
 " and never out-liv'd his *Speeches*, nor
 " passed into his *Writings*: Whereas the
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“ Labours and Meditations of other Men,
 “ keep up the same *Spirit* still after their
 “ *Death*, and preserve their *Memories* for
 “ ever.”

This *Vice* is not only very *unbecoming* an *Orator* either *preaching* or *pleading*, but it is also very prejudicial to the main End he ought to propose to *himself*, of *persuading others*; for how should he convince his *Hearers*, if he do not give them *Time* to think, or *Leave* to consider his Reasons, and weigh his Arguments? How should a *Judge* be able to keep up with a *Lawyer* that talks as if he were *riding Post*; or what better can he be for such a *precipitated Plea*? How should People ever remember one Reason in Twenty, that are hurled upon their *Ears* at this rate, like *Flashes of Lightning* upon their *Eyes*; or how should they be convinced at last of the *Truth* and *Justice* of the *Cause* by *Jabbering*?

This extraordinary *Volubility* of the *Tongue*, without any *Pause*, is a great *Disadvantage* also to the *Speaker himself*, as well as an *Injustice* to the *Hearer*; for it does not so much as give the *Auditors* *Leisure* to observe the *Distinction* of his *Periods*, and the fine *Cadences* that illustrate the *Speech* with so much *Grace* and *Ornament*: Not to say, that there is nothing, over and above, so hurtful to the
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Lungs, as to speak with *Violence* and *Precipitation*, without any *Intermission*, or ever drawing *Breath* for it; insomuch that it has cast many Persons into *deep Consumptions*, and cost some of them their *Lives* too. But when I precaution a *Man* against *this Extreme*, I do not mean that he should throw himself upon the *other*; and when I find Fault with him for running *too fast*, I am not presently to be understood as if I would have him *walk* like a *sick Man* just come out of a lingering Disease, that can hardly *draw his Legs* after him. All I would be at in the Matter is *this*, that the *Orator's Tongue* should be agreeable to the *Ears* of his *Auditors*; without either running *faster* than *they* can follow, or drawling out his Words *slower* than they can have the *Patience* to attend: *Vinicius's* great Failing; of whom *Afellius* said, that he spoke always upon the *Delay*, by the lowest *Snatches*, *Pauses*, and *Intervals*: and *Geminus Varus*, that he wondered how he managed his Eloquence to any Credit or Account; for he could not speak three Words *together* without *Intermission*. There's no Manner of Pleasure in *bearing* a Man *drawl* out his Words so, one after another, that one might very well bid him *speak*, or *hold his Tongue*. His *Speech* must be more *fluent* before it be good for any Thing; but then it ought to *flow* like
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the *gliding Stream*, and not as a *rapid Torrent*.

I have likewise added, that our *Speech* ought to have the Grace of *Variety*; because the *Medium* of the *Voice* I mention does not consist in an *indivisible Point*, but admits of a certain *Latitude* and certain *Degrees*. For, as to the *Highbness* or *Lowness* of the *Voice*, there are five or six *Tones* between the *highest* and the *lowest*: So that the *Orator*, although he avoid both Extremes which I condemn, and keep up to a *discreet Measure*, may find Time enough to *vary* his *Voice* betwixt the *Excess* and the *Defect* of it, by turning these five or six *Notes* to a just Harmony. As for the *Violence* or the *Softness* of it, in the next Place, his *Business* will be to govern it with such a *Moderation*, that although he neither force it to the *utmost Extremity* of Violence, that he either hurts *Nature* or offends the *Ear*, on the one Hand; nor makes it languish to the last Degrees of *Softness* or *Effeminacy*, and droop into Contempt, on the other: he may yet give his *Pronunciation* more or less *Vehe- mence* and *Mildness*, at Discretion; as the different Circumstances of his Subject, or the Qualities of his *Speech*, shall require. And as to the *Swiftness* or *Slowness* of it at last, though the *Orator* avoid an extraordinary *Dulness* in *speaking*, on this Side,

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as well as an extravagant *Precipitation* on that, he may never the less speak *faster* or *slower* upon Occasion, according to the best of his Judgment; and be as *quick*, *voluble* and *smart*, more or less, as he pleases, if it do but answer the *Subject* and *Passions* of his *Discourse*.

However, let him take this *Hint* along with him into the Bargain; that whenever he has a-mind to *vary* his *Voice*, upon a turn of Discourse, he must not do it *over hastily*, and with too remarkable a Distinction of *this* from *that*; but with all the *Softness*, *Courtlinefs*, and *Moderation* imaginable. I take Notice of *this Vice* by the *Bye*, because I have seen many a great Man run foul upon it; for, when they came to *vary* their *Voice*, they did it so very grossly, *all on the sudden*, like a *Thunder-clap*, and with so palpable a *Change*, that it at once surprized and displeated all their *Auditors*: Besides, that they who *heard* them out of *Sight*, thought it was *some other Person* speaking to them; the *Voice* was so *different*, and the *Variation* so *votorious*. But in short, *this Vice* is to be avoided for its fulsome *Indecency* and *Precipitation*.

C H A P. VII.

Particular RULES for the Variation of the VOICE ; and, first, how to vary it according to the Subjects.

IT is not enough for the *Orator* to know that it is his Business to *vary* his *Voice* the best he can, to make his *Speech* the more *acceptable* and *agreeable* to his *Hearers* ; nor sufficient neither to practise it in *general* only : but he must have *particular Rules* also for all the *Changes* and *Variations* of the *Voice*, that are necessary to set off his Discourse with a *taking Air* of Elocution, according to the *Quality* of the *Subjects* he treats of ; the *Nature* of the *Passions* he would shew in *himself*, or raise in *others* ; the several *Parts* of his *Discourse* ; the different *Figures* he makes Use of ; and the *Variety* of his *Words* and his *Phrase*.

To begin then with the *Subjects* of *Discourse* which the *Orator* may chance to fall upon : There are several sorts of them ; as *Things natural*, the good or evil *Actions* of *Men* ; the *happy* or *unhappy Events* of *Life* : and these Things being all of a very different *Nature*, ought to be spoken with a quite different *Accent* and *Air*. If you have occasion to speak of *natural Things*,

Things, with an Intention only to make your *Hearers* understand you, and no more ; there's no need of any great *Heat* or *Motion* upon the Matter, but a *clean* and a *distinct Voice* will do it : because your Business here is not to move the *Will* and *Affections*, so much as to inform the *Understanding* : But if your Design be to make them admire the *Wonders* of his *Bounty*, of his *Wisdom*, and of his *Power* that created them, you must *then* do it with a *grave Voice*, and a *Tone* of *Admiration*.

If our *Discourse* falls upon the *Actions* of *Men*, either *just* and *honest*, that we would have our *Auditors* value as much as we esteem them ourselves, by the Way of *Panegyrick* and *Commendation* ; or *unjust* and *infamous*, that we have a-mind to make *them* abhor as much as we abhor them *ourselves*, by the Way of *Invective* or *Philippick* : we must then adjust our *Voice* to the *Quality* of the one and the other ; expressing the *Just* and *Honest* with a *full*, *lofty*, and *noble Accent*, with a *Tone* of *Satisfaction*, *Honour*, and *Esteem* ; but pronouncing upon the *Unjust* and *Infamous* with a *strong*, *violent*, and *passionate Voice*, as well as with a *Tone* of *Anger*, *Disgrace*, and *Detestation*.

If it be upon the *Events* of *human Life* ; some are *fortunate* and others *unfortunate* :

so that the *Orator* must then also vary his *Voice* according to *this Difference*; speaking of the *Fortunate*, as in *Congratulatories*, with a *brisk* and a *cheerful Air*; and of the *Unfortunate*, on the contrary, as in *Funeral Orations*, with *sad* and *mournful Accents*: for *Mirth* best answers the Character of *good Fortune*, and *Moan*, the Story of *Disappointment* and *Affliction*: The one is the Subject of *Gaiety* and *Good-humour*, and the other of *Melancholy* and *Moroseness*.

I have one *Observation* more yet to make upon all *these Subjects*, and that is this: As for *natural Things*, they are not all *alike*; some are more considerable than others, for their *Grandeur*, their *Beauty*, and their *Lustre*; as the *Heavens* are far more noble than the *Earth*, and the *Sun* and *Stars* are far more illustrious than *Herbs* and *Insects*: and therefore they are not to be *spoken* with the same *Voice*; not set forth with an equal *Gallantry*, *State*, and *Magnificence*, of *Pronunciation*.

As to the *Actions* and *Events* of human *Life*, *good* or *bad*, *happy* or *unhappy*, they are not *all* of the same *Size* and *Import*; and because a *great Crime*, or an *extraordinary Cruelty*, is of worse *Consequence* than a common *venial Peccadillo*; because the *Interest* of *Honour* and of *Life* is of *greater Concern* than the *Interest* of *Money*; the noble *Exploits* of a *brave Conqueror*, than
the

the vulgar Actions of a *Captain of the Mob*; the Safety or the Destruction of a *whole Kingdom*, than the Profit or Disadvantage of a *private Person*: they also require a quite *different Elocution*, according to the Diversity of the *Subject*; some of them a far more *vehement Accent* and *passionate Pronunciation* than others: For it would be ridiculous to speak *common* and *ordinary Things*, that happen every Day, with a *tragical Concern*, or a *Tone* of *Admiration*; and as absurd, on the other Hand, to speak of *great Affairs*, and Matters of extraordinary Moment, with a *low, unconcerned, and familiar Voice*.



C H A P. VIII.

How to vary the VOICE according to the PASSIONS.

THose *Objects* I have just now mentioned, being well weighed and imprinted in your *Imagination*, will give you such *Ideas* as are able to raise in your own Breast the *Passions* of *Joy* or of *Sorrow*, of *Fear* or of *Boldness*, of *Anger* or of *Compassion*, of *Esteem* or of *Contempt*; and if they be well represented and pro-

nounced with that *Variety* which they ought to be, they will move the very same *Affections* also in your *Hearers*. The *Orator* must, therefore, first consider the Thing he is to speak of with Care, and carry a deep Impression of it in his *Mind*, before he be either sensibly touch'd with it *himself*, or able to move *others* upon it with a more effectual *Sympathy*. As, the *Lawyer* ought to be well instructed before-hand in the *Cause* he is to *plead*, to be thoroughly satisfied of his *Client's Right*, to engage himself in his Business with *Concern*, to be moved with his *Misfortunes*, and to be in some Indignation at the *Wrong* done him as well as at the *Malice* and *Vexation* of his *Adversaries*, if he would convince the *Judges* either of his own Integrity, or the Justice of his Cause, and strike their Judgments with the *same Passions*, which they perceive in *him* for his *Client*. The *Divine* ought, first, to frame in his Mind the best Conceptions he can of the *Majesty* of *God*, of the *Truth* of his *Doctrines*, and of the *Justice* of his *Commands*: He must have a true Love for *Virtue*, a real Hatred for *Vice*, a great Tenderness for the *Poor* he recommends to the *Charity* of the *Rich*, and be enflamed with an ardent Desire for the *Salvation* of all his *Hearers*: And being so sensibly touch'd before-hand upon the main Point, he will then easily

easily shew the *inward Motion* and *Concern* of his *Soul* by his *Pronunciation*; and by adjusting his *Voice* to every one of those *Passions* that may affect the *Hearts* of People with *Regard* and *Compassion*: For the *String* sounds as it is *touch'd*; if it be *softly* touch'd, it entertains the *Ear* with a *soft Sound*; if *strongly*, it gives you a *strong* and a *smart one*. 'Tis the same in *Speaking* as in *Musick*; *Words* for the *Euphony* of the one, and *Notes* for the *Harmony* of the other. If your *Speech* proceeds from a *violent Passion*, it produces a *violent Pronunciation*; if it comes from a *peaceable* and *gentle Thought*, the *Pronunciation* again is as *peaceable*, *gentle*, and *calm*: So that the *Orator* would do well to adjust every *Tone* and *Accent* of his *Voice* to each *Passion* that afflicts or overjoys him, which he would raise in others to a *Degree* of *Sympathy*.

He will shew his *Love* best by a *soft*, a *gay*, and a *charming Voice*; and his *Hatred*, on the contrary, by a *sharp*, *sullen*, and *severe one*: He will discover his *Joy* well with a *full*, *flowing*, and *brisk Voice*; and his *Grief*, on the other Side, with a *dull*, *languishing*, and *sad Moan*: not without breaking off abruptly sometimes with a *Sob*, and *fetching* up a *Sigh* or a *Groan* from the *Heart*. His *Fear* will be best demonstrated by a *trembling* and *stammering*

ing *Voice*, somewhat inclining to Uncertainty and Apprehension. His *Confidence*, on the contrary, will be easily discover'd by a *loud* and a *strong Voice*, always keeping up to a decent Boldness and a daring Constancy. And he cannot give his *Hearers* to understand his *Anger* better, than by a *sharp, impetuous, and violent Voice*; by taking his *Breath* often, and speaking *short* upon the *Passion*. So, when Geta says in *Terence's ADELPHI*, " Oh Misfortune and
 " Misery! I am so transported with *Anger*,
 " that I'm almost out of my Wits. The
 " Thing of the World I desire most, would
 " be to encounter the whole Family of that
 " Wretch *fresh* and *fasting*, and to spit
 " the Fire of my *Passion* in their Faces
 " while it burns for Revenge. I would
 " be satisfied, if I could but be revenged
 " of them out of hand. I would ham-
 " per them sufficiently. I would first send
 " the old Rogue's Soul to the Shades of
 " Darkness, for begetting such a Monster
 " of a *Villain*; and for *Syrus*, the Author
 " and Abettor of all this Mischief and
 " Disappointment, Oh how I'd tear him
 " in a thousand Pieces! I'd snatch him
 " him up by the Waist, toss him into the
 " Air, and dash his Brains out in the Fall
 " against the Stones in the *Street*, for the
 " *Scavenger*. I'd pull out *Æschines's* Eyes
 " for him, make him dance upon the *High*
 " *Rope*,

SPEAKING in PUBLICK. 81

“ *Rope*, and leap at his own Destruction.
 “ And as for the rest of that treacherous
 “ *Gang*, I’d maul them so ; take them by
 “ the Noses ; send them a-packing to the
 “ *Devil’s Arse-a-peak* ; kick them about,
 “ knock them down, and trample on them ;
 “ set my Foot upon their Necks, and sa-
 “ crifice them to my Fury.” He must
 needs *speak* those Words with an *elevated*
Tone, an *enraged Voice*, and the *Accents* of
 of a Man all on Fire, and in a Fury next
 to Distraction. And when he says again,
 upon meeting his *Mistress* there, in the
Crisis of his *Passion*, “ *Madam, Alas !*
 “ We are, we are all undone. There’s no
 “ Remedy. *Æschines* has now forsaken
 “ us. He’s fallen in Love with another
 “ *Lady* : And he makes no Secret of it
 “ neither. He carries on his *Amour* in
 “ the Face of the World, and boasts of
 “ the *Intrigue*.” It is plain by *Sostrata’s*
Expressions, inserted there between those
 short Sentences, that the *Actor* spoke puff-
 ing and blowing, and took his *Breath* at
 every *Period* ; as if his *Passion* had choak’d
 up his *Pronunciation*, and he could not ut-
 ter more Words together for Vexation and
 Choler.

If the *Orator* be moved with *Compassion*,
 which he would influence upon *others*, he
 must express himself with a very *soft, sub-*
missive, and *pitiful Voice*. So, when *Cicero*
con-

concludes his *Speech* for *Quintius*, in this Manner, “ *Quintius* hath left no Stone
“ unturn’d, *Sirs*; he has tried all the Ways
“ and Means in the World that are just
“ and honest; but he could never yet find
“ a *Prætor* that would so much as give
“ him Leave to make his Demands; nor
“ a Friend of *Nevias*, so far as to grant
“ him the Favour of his *Ear* to his Com-
“ plaints. He has often cast himself at
“ their Feet. He has pray’d them over
“ and over, by all that’s sacred and solemn,
“ either to do him Justice, and proceed
“ against him according to Law, or at
“ least to preserve him his *Honour*, if they
“ did confiscate his *Estate*. He has not
“ denied himself to the angriest Frowns
“ of his *Enemy*; but borne his Discoun-
“ tenance with Resignation and Patience.
“ He has kiss’d the Hand that threaten’d
“ him the Blow. He has endeavour’d to
“ mollify the Hardness of his Heart, by
“ all that might work upon the Inclina-
“ tions of obstinate Men. He has adjur’d
“ him, by the Ashes of his *Brother*, by the
“ dear Name of *Father*, by the passionate
“ Tenderness of his poor *Wife* and *Chil-*
“ *dren*, by the sacred Obligation of their
“ *Affinity* and *Friendship*, to take Pity of
“ *him*; to have Compassion on his *Age*,
“ if he had no Regard to his *Fortune*. If
“ *Quintius* could not move him to Mercy,
the

SPEAKING in PUBLICK. 83

“ the Name of Man at least was in his
 “ good Graces ; and Humanity might in-
 “ duce him to condescend to an Agree-
 “ ment, where he insisted upon nothing
 “ but Honour ; quitted all other Preten-
 “ sions at his Enemy’s Discretion, and
 “ gave up every Thing else but Integrity,
 “ to his Courtesy. In fine, *Sirs, Quintius*
 “ being turn’d out of Doors by his *Kins-*
 “ *man*, rejected by those whom he ad-
 “ dress’d with Tears, brow-beaten and
 “ terrify’d by his *Judges* ; he has nothing
 “ more left now to rely on but your Ju-
 “ stice and Humanity, *Aquilus*, for his
 “ good Deliverance: And therefore he
 “ throws himself upon your Judgment ;
 “ and puts his Honour, his Estate, his
 “ Life, and all, into your Hands. You
 “ are the *Umpire* of his Innocence ; you
 “ are the Arbitrator of his Fortune, his
 “ Hopes, and his Safety. After so many
 “ Trials and Troubles, both of Obloquy
 “ and Scandal, he appeals at last to your
 “ Justice and Decision of the Matter ;
 “ not in the Quality of an old Offender,
 “ or a notorious Malefactor ; but in the
 “ Circumstances of an injur’d Wretch, a
 “ miserable Object, and an innocent Per-
 “ son. ’Tis a hard Case, *Gentlemen*, he’s
 “ cast out of such an Inheritance ; ’tis hard
 “ he’s over-power’d thus with Reproach,
 “ Calumny, and Contempt, and forced to
 truc-

“ truckle under Wrong and Ignominy.
“ He sees *another Man* put into Possession
“ of his *paternal Estate* and his own Right.
“ He has a *Daughter* unmarried yet to
“ provide for, and can make her no For-
“ tune at all ; not a Farthing of a Por-
“ tion to give her. In a Word, he’s op-
“ press’d on all Sides by Might and Mis-
“ fortune ; and, after all these Grievances,
“ he has done nothing yet unworthy of the
“ Character of an honest Man : Where-
“ fore he humbly beseeches you, *Sir*, to
“ grant him your Authority to be gone,
“ and begs Leave to take that Reputa-
“ tion *away with him* which he brought
“ *hither* ; after having liv’d a Life of
“ *threescore Years* in the Approbation and
“ Esteem of the World, without ever a
“ Blot in his *Escutcheon*, or the least Note
“ of Infamy in his Quality, Conduct, and
“ Character ; so that he may not see ei-
“ ther his Enemies triumphing over the
“ Spoils of his Fortune, or *Nevius* insult-
“ ing upon the Ruins of his Honour ;
“ that he may be allowed to carry off his
“ Glory with him to the Grave, and that
“ the Credit and good Name he has got
“ in his *Life-time*, and kept up to his *old*
“ *Age*, may be upon Record yet after his
“ *Death*, and live in the *Mouths* of Po-
“ sterity as well as in the *Memoirs* of
“ *Fame.*” It is as clear as Day now, that
the

the Orator was obliged to pronounce those Words with the lowest Voice, and the humblest Accents of Submission imaginable, as he was pleading before the Judges, upon whom the *All*, the *Honour*, the *Estate*, and the *Life* of *Quintius* depended. He must needs have turn'd his Voice upon such Tones in Court, as he thought fittest to incline their Affections, and set Inclination itself a-bend. He could not but speak with Passion too: but then it was a Passion of Tenderneſs; a Passion of a Mind afflicted and sensibly touched with the *Misery* and *Oppression* of his *Client*, that he might move the same *Pity* in the Bench. And there's no Doubt but they were all touch'd to the Quick too upon the bearing of the *Motion*; for 'tis impossible that a *Passion*, so tenderly represented, should not melt the *Hearts* of those People before whom it is pleaded, into *Sympathy* and *Compassion*.

To this Purpose, the same Author again, *Tully*, in his *First Tusculan Question*, says, that when these Verses, out of one of the ancient Tragedians, which represented a young Man dead, and unburied yet, rousing up the *Earth* in the Character of her Son, and invoking his *Mother*.

“ mortal Exploits, hath out-done the
 “ Glory of the *Living*, and the Memory
 “ of the *Dead*: Why do we doubt any
 “ longer, and delay giving him the Com-
 “ mission of all our Hopes? For, in my
 “ Opinion, a *great Captain* ought to have
 “ these four eminent Qualities at com-
 “ mand, *Military Discipline, Virtue, Repu-*
 “ *tation*, and *Fortune*: But who was ever
 “ yet more knowing in the *Art* of making
 “ War than *Pompey*? And who so fit a
 “ *General* as *he*, that left his Play and his
 “ Pastime at *School*, in the most trouble-
 “ some Times, and went out against the
 “ most powerful Enemies, to learn the
 “ Business of *Arms* in his *Father's Camp*,
 “ who was one of the most famous War-
 “ riors of the Age? As *he* that has been
 “ train'd up to Arms from his *Cradle*; a
 “ *Soldier* and a *Child* at one and the same
 “ Time; and has had the Command of
 “ Armies even in his Infancy? *He* that
 “ has fought *more Battles* than others have
 “ *Duels*; put an End to more Wars than
 “ others have *read*; conquer'd more Pro-
 “ vinces than others have attempted only
 “ in *Wish*? *He* that has advanced himself
 “ from his Youth-up to the Knowledge
 “ of military Discipline by his own Con-
 “ duct, and not by other Men's Wisdom
 “ or Counsel; by Triumphs, and not by
 “ Misfortunes; whom *Victory* has flush'd

“ to an illustrious Character, rather than
“ Experience, Service, or Time? *He* has
“ not serv’d so many Years, but he has
“ made more *Conquests* than *Campaigns*.
“ In short, is there any Danger and Diffi-
“ culty he has not encountered; or any
“ Country, where the Fortune of the
“ *Common-wealth* has not exercised him to
“ the Hazard of his Life for it? In *Africa*
“ beyond the *Alps*, and in *Spain*, against
“ strong Towns and warlike Kingdoms,
“ in *Civil Wars*, in *Wars* with *Slaves*, in
“ *Servile* and *Sea Fights*. And now,
“ what are so many Wars that have all
“ been waged, carried on with Success,
“ and happily concluded by *Pompey*, but
“ so many Trials of his Skill, his Know-
“ ledge, and his Virtue? What are so
“ many Enterprizes he has bravely ac-
“ complished, and the Battles he has won,
“ but *Heralds* of his Glory and his Va-
“ lour? What are so many Enemies he
“ has vanquish’d and slain in the Field,
“ but eternal *Monuments* of his Courage
“ and Conduct?” Let a Man speak *those*
fine Words with a *low* and *languishing*
Voice, and nothing can appear more *cold*,
flat, or *insipid*; nothing more unworthy ei-
ther of the Eloquence of *Cicero*, or of the
Honour of *Pompey*. But, on the other
hand, let him pronounce them with a
noble Accent, and animate them with a
lofty

lofty *Tone* of the *Voice*, answerable to their own *Spirit* and *Magnificence*; and then they will appear in their proper *Lustre*, quicken the *Hearers* with *Admiration*, and entertain as if they came from the Mouth of *Tully* himself yet sixteen Hundred Years and more after his *Death*.

To pass now from *Adoration* or *Esteem* to the contrary *Extreme* of it. If the *Orator* would shew the *Contempt* he has of a Man, and expose him to his *Auditors*, he must do it with a *scornful Tone*, but without any *Passion*, *Eagerness*, or *Violence* of the *Voice*; as *Cicero* spoke to *Cæcilius*, who pretended to be preferred before him, for *pleading* in the *Accusation* of *Verres*.

“ But you, *Cæcilius*, pray what can you
 “ do? Where’s your *Capacity* upon this
 “ mighty *Pretension* of yours? When,
 “ and upon what *Affair*, have you ever
 “ made any *Trial* of your *Skill*, or given
 “ any *Proofs* of your *Parts* and *Sufficiency*
 “ to Men of *Sense*, and have not at-
 “ tempted at the same *Time* upon your
 “ own *Weakness*, and run the *Hazard*
 “ both of your *Reputation* and *Judg-*
 “ ment? Do you not consider the *Diffi-*
 “ culty of managing the *Cause* of the
 “ *Common-wealth*, of maintaining the *Peace*
 “ of the *Publick* from *Disgrace* and *Op-*
 “ pression, of unraveling the whole *Life*
 “ of a Man from the first *Breath* of *Busi-*

“ nefs, and not only of setting it forth in
 “ its proper Colours to the Understand-
 “ ing of the *Judges*, but of exposing it
 “ also to the Eye of the whole World;
 “ the Difficulty of defending the Safety
 “ and Welfare of *Allies*, the Interest of
 “ *Provinces*, the Power of *Laws*, and the
 “ Authority of our *Courts of Judicature*?
 “ Take it from me, *Sir*, this is the first
 “ Opportunity you have met with of
 “ learning something from your Betters.
 “ You must know there are a great many
 “ good Qualities a Man had need be en-
 “ dowed with *himself*, to accuse *another*;
 “ if you find one of them in yourself up-
 “ on a strict Scrutiny, I’ll be bound to
 “ give up the *Cause* to you frankly, and
 “ quit the Charge of this Affair to your
 “ Ambition, &c. Reflect upon your
 “ own Conscience and Capacity; weigh
 “ the Matter well, and consider who you
 “ are, and what you can do. Do you
 “ think you are able to assert the Thing
 “ from Aspersion and Blunder? And if
 “ you should undertake to defend the
 “ Cause of our *Confederates*, the Common
 “ Good of a *whole Country*, the Rights of
 “ the *Romans*, the Liberties of the *People*,
 “ the Authority of *Laws*, and the Obl-
 “ gation of *Judgments* and *Decrees*; could
 “ you maintain so many weighty Matters
 “ and difficult Points in *question*, as you
 “ should

SPEAKING in PUBLICK. 91

“ should do, either by the *Strength* of
 “ your *Voice*, the *Faithfulness* of your
 “ *Memory*, the *Justice* of your *Conduct*,
 “ the *Integrity* of your *Wisdom*, or the
 “ *Elegancy* of your *Wit*, &c? No; you
 “ know nothing of that, *not you*: you
 “ never think of it; never inform your-
 “ self, nor take the Pains to be made
 “ wiser than you are in your own Con-
 “ ceit and Pretensions. If you can but
 “ steal out of some old Harangue or
 “ other, an *I beseech thee good and great*
 “ *Jupiter*, and, *I could have wish’d, Sirs,*
 “ *if it had been possible*, or some such for-
 “ mal Expression for a *Preamble*, and
 “ have Time enough to con it by Heart
 “ for your own, you are well enough you
 “ think; you are ready for the *Bar*, and
 “ finely furnished for a *favourable Hear-*
 “ *ing*; and yet, if no Soul were to appear
 “ against you in *Court* now, I dare say
 “ that you could never state *this Contro-*
 “ *versy* fairly for a Decision, nor acquit
 “ yourself of the *Cause* with Honour or
 “ Success. But do you not remember
 “ now, that you would have the most
 “ eloquent *Adversary* living to encoun-
 “ ter, be obliged to fight him at all Wea-
 “ pons, and to plead against him with all
 “ the Power of our Profession? He would
 “ baffle you to your Head else with Art,
 “ Argument, and Reason, &c. But you,
 “ *Cæcilius!*

“ *Cæcilius!* methinks, I see how he would
“ play upon you ; how he would banter
“ you out of your little Sense at every
“ Turn ; how he would confound you
“ upon Matter of Fact ; confute you up-
“ on the Merit of the *Cause*, and laugh
“ at you upon the main Point, when he
“ had done. O poor Mortal ! What
“ Blunders you would commit ! In what
“ a Pother and Ferment, in what Disorder
“ and Confusion, in what Shame and
“ Ridicule, would you be engaged ! How
“ much in the Dark you would be ! you
“ that are none of the wisest of *Politicians*,
“ nor the most *accomplish’d Gentleman in*
“ *the World.*” This is a *Discourse* of
Slight and *Disdain* ; and by so contempt-
tible a Character of *Cæcilius*, he endeavour’d to persuade People that the poor
Man did not deserve the *Office* he set up
for ; and he gain’d his Point too, disgraced his Pretensions, and disappointed
his Hope. But if he had *spoken* with a
passionate Voice, and shewed any great
Concern or Indignation in the Matter, he
had palpably contradicted his *Design* : For
then he had declared his Contempt of
him only in *Word* ; but in *Deed*, thought
him *worthy* of his *Anger* and *Rhetorick*,
and encounter’d the *little Creature* with
all his *Might*, as if he had been some
considerable Enemy. The *prudent Orator*
will

will be sure to avoid this Error, when ever he would treat a Man with *Scorn* and *Derision*, or fool any ridiculous Argument of his *Adversary*: For he would be laugh'd at *himself*, if he should answer a *dull Reason* with *Heat*, and plead in a *Passion* against that which deserves only to be *banter'd*; if he should put himself upon the last Effort of his *Voice* and his *Eloquence* for a *Trifle*, against silly People and insignificant Arguments; as if he should make Use of a *Hercules's Club* to kill a *Worm*, which is easily trod to Pieces and crush'd under Foot.

But if the *Orator* have a *barbarous Injustice* to complain of, that has been done him by an Enemy, as *Demosthenes* did of *those Abuses* he had received at the Hands of *Midias* upon the *Feast of Saturn*, he must speak in another Manner, and express his *Affliction* and *Grievance* with an *elevated Tone*, proportioning the *Vehemence* and *Passion* of his *Voice* to the *Cruelty* of the *Injury*. And certainly he could not do it otherwise, without doing himself *Wrong*: For if he should speak it without any *Heat* or *Concern*, People would neither believe the *Case* to be *true*, nor *himself* really *aggrieved*; and all that he could say then of the *Indignity*, would never avail him in *Court* before the *Judges* of his Complaint. This was the Reason *Demosthenes*

benes reprimanded a Man once that came to him upon an *Affault* and *Battery*, and desired him to plead his Cause for him; telling him the plain Truth of the Matter with a great deal of *Simplicity*, and shewing no Manner of Concern or Vexation by his *Voice*. Why, says the Counsellor, *I cannot believe what you tell me*. But another Man having told him the same Story over again in a *great Passion*, with a Spirit of Fury and Revenge for the Affront, *Well! I believe you*, (says he) now you speak with the *Accent* and *Zeal* of a Man that has been *assaulted* and *drubb'd*. And this was to shew him with what *Tone* of the *Voice* he ought to speak upon *Oppression* and *Injury*, either to be believed, or to make his Cause good.

Cicero, in his *Speech* for *Gallus*, makes Use of this Argument against *Callidius*, who, as we mentioned before, had spoken very *coldly* upon a most important Affair of his own, and *pleaded* it without any *Warmth* and *Emotion*. “ You, *Callidius*,
“ if what you say were not false, would
“ you speak with that Air of Indifferency?
“ You that used to defend others with so
“ much Vigour, and to assert them out
“ of Trouble and Danger with Zeal,
“ would you so neglect your own Safety
“ and Welfare? Where is the Grief;
“ where is the *Fervency*; where is the
Af-

“ *Affliction* of your Mind, that used to
 “ draw Cries and Complaints even from
 “ the Mouths of little Children, on the
 “ Behalf of your *Clients* ?

One Word more upon this Subject of
varying the Voice according to the *Passions*.
 'Tis plain, when the *Speaker* comes to
 cool upon a *violent Passion*, and to *com-*
mand himself after a *Transport*, that he
 ought to lower the *Tone* of his *Voice*, and
 humble it, as *Tully* certainly did in his
Oration for *Celius*, where he says, “ But
 “ I must now return to the *Crime* ; altho’
 “ the Grief that sensibly afflicts me in
 “ speaking of so great a Man, hath al-
 “ ready very much weakened my *Faculty*
 “ and *Speech*, and almost deprived me of
 “ the Freedom of Thought.”

Besides, not to omit any thing that may
 contribute to the Advancement of so ne-
 cessary a Work, as the several *Inflections*
 of the *Voice* are in point of *Speaking*, I
 must add this, That the only Way to ac-
 quire the Faculty of *varying the Voice*
 upon all kinds of *Subjects*, as well as *Pas-*
sions, is to be often *reading* of *Comedies*,
Tragedies, and *Dialogues*, aloud, or some
 other Discourses of *Authors*, whose *Stile*
 comes nearest up to the *Dramatick* : For
 nothing can be more serviceable to the
 Improvement of *Action* and *Elocution*.

C H A P. IX.

Of varying the VOICE according to the different Parts of a Discourse.

THE several *Parts* of a *Speech* must needs be of a very *different Nature*; and so ought the *Manner of Speaking* to be as *different* as the *Quality* and *Character* of each *Part* shall require.

The *Exordium* ought to be spoken with a *low* and *modest Voice*: For, to begin with *Modesty*, is not only agreeable to the *Auditors*, as it is a *Virtue* which shews how great an *Esteem* we have of them, and demonstrates the *Respect* we pay to their *Presence*; but a necessary *Qualification* also for the *Orator*, to manage his *Voice* discreetly, and to work it up by *Degrees* of *Moderation* to a higher *Pitch* of *Warmth* and *Passion*; otherwise, he would put himself out of *Breath* at *first Start*, for want of good *Conduct*, and never be able again to recover himself genteely at the *full Stretch* of his *Lungs*, to-so much *Moderation* and *Command* of his *Voice*, as would give the other *Parts* of his *Speech* a greater *Force* than the *Exordium*, where the *Stress* of it lies more, and requires a more *vehement Pronunciation*. However, I do not mean that he should begin so *low*
nei-

neither, as to be *heard* only by a very few People, just under his Nose ; but, on the contrary, I would have him *speak up*, at first, so *clear* and *distinct*, as to be *heard* without *Difficulty* or *Trouble* by every Man of his *Auditors* that would give himself the Liberty of attending. Let him say what he will else, 'tis no more than a *Wall-Lecture*, and a Disappointment to his *Hearers* ; for what signifies the *Preamble* of a *Speech*, when they can be never a Word the better for it ? I have heard a great *Divine* fail mightily in this Point, and run foul upon that dull Vice in *preaching*. He began so *low* at first, that hardly a Dozen People of a great *Congregation* could hear him ; but presently *up* he lifts his *Voice* so *loud*, chafed his *Accents* to such an Excess, and rung such a *Peal* in the *Auditory*, that he both offended and astonished their *Ears* with the *Violence* of the *Transport* and *Thunder*. I am only for having the *Exordium* courteous, soft, and easy ; and to be spoken with a *lower Tone*, or in a *humbler Address*, than the other *Parts* of a Discourse : But this *Rule* yet will admit of an Exception ; for there are some *Exordiums* do not fall under it, which we may call *unexpected* or *abrupt*, from a Term of *Art*, and the common *ex abrupto* of the *Schools* ; as that of *Cicero* is, in his *Oration* against *Cataline*.

“ How long will you, *Cataline*, abuse
 “ our Patience ? How long shall that
 “ Madneſs of *your’s* impoſe upon us, and
 “ falſely inſult ? Whether will your un-
 “ governable Impudence carry you at
 “ laſt ?” And that of *St John Chryſo-
 ſtom’s*, (if we may believe *Socrates*) in his
 Diſcourſe againſt the Empreſs *Eudoxia* ;
 who having got him deprived once, and
 perſecuted out of the Empire, was yet
 working, after his Return and Re-eſtabliſh-
 ment, to have him *banish’d* again in a *Pet*,
 for a *Sermon* he *preach’d* againſt a kind of
Ball ſhe kept at the Conſecration of her
Image, or the *Dances* which were cele-
 brated before the *Temple* of *St Sophia*,
 upon the Dedication of the Statue of that
Princeſs. The Words were theſe : He-
rodias then is once again incenſed ; once
again ſhe dances ; once again ſhe demands
the Head of John in a Charger ! That
Exordium of the *Homily* he made to the
 People of *Antioch*, immediately after the
 demolishing of the *Statues* of the *Emperor*
 and *Empreſs*, deceas’d, is alſo of this
 Quality and Latitude : *What ſhall I ſay*
now ? How ſhall I ſpeak ? This is a Time
to weep, and not to ſpeak ; to groan, and
not to diſcourſe ; to pray to God, and not
to harangue the People. He has another
 of this kind too, in his *Sermon* to the
Chriſtians of the ſame Place, upon a *Pa-
 nick*

nick Fear that had seized them in their
Assembly, for want of being established by
 a *Heathen Governor*. “ Truly I cannot
 “ but commend the *Care and Conduct* of
 “ your *Governor*, (*says he*) who, seeing
 “ the whole Town in *Consternation*, and
 “ all the Inhabitants ready to fly for it, is
 “ come into this Place, has encouraged
 “ you with his Presence, established you by
 “ his Authority, and given you that Re-
 “ solution and Hope which you had ut-
 “ terly lost: But for you here, I am co-
 “ vered with *Confusion*, that after so
 “ many excellent *Sermons* to teach you
 “ better Things, you should yet want to
 “ be put in Heart, and confirm’d by a
 “ Man out of the *Pale of the Church*. I
 “ could have wish’d that the Earth had
 “ open’d under me, and swallow’d me
 “ up, when I heard him speak to you;
 “ sometimes comforting you under the
 “ Apprehension, and sometimes blaming
 “ you, for taking so groundless and im-
 “ pertinent a Fright, without any Shadow
 “ of Reason, or Colour of Religion for
 “ it. It was not fit for such a *Man* as
 “ *he*, among the *Heathens*, to tell you
 “ what you ought to do: But ’twas your
 “ Business to be *Doctōrs* to the *Infidels*,
 “ and to teach *them* their *Duty*. With
 “ what Eyes now shall we behold *them*
 “ hereafter, with a Regard to Faith and

“ Conversion, and keep in Counte-
“ nance upon the Guilt of so timorous
“ a Behaviour ! With what Tongue shall
“ we undertake to comfort or confirm
“ *them* under their *Calamities*, having
“ shewn *ourselves* more fearful than
“ *Hares* ; with so much Impatience, *Cba-*
“ *grin*, and Weakness upon this Occasion !
“ We are *Men*, say you : why, for that
“ very Reason, you ought not to be
“ frighten’d with Bugbears, nor *bared*
“ with Suspicions or Appearances of Per-
“ secution ; because you are *Men* and not
“ *Beasts*. *Beasts* are afraid of every thing
“ that stirs ; and the least Noise common-
“ ly *alarms* them, for want of Reason to
“ dispute the Fear, and keep off the Im-
“ pression : But *you* that have the Gift of
“ Reason and Understanding, how are
“ you sunk into the last Degree of *Irreso-*
“ *lution and Cowardice* !” Such *Exor-*
“ *diums* as these, that begin *abruptly*, and
break forth on a sudden with a *violent*
Passion, are very rare ; and seldom found
but upon extraordinary Occasions : But
whenever we have occasion to make Use
of them, ’tis manifest that they are to be
spoken with an *elevated Voice*, according
to the *Passion*, either of Anger that trans-
ports, or of Grief that afflicts, and obliges
us to set out so abruptly in our *Discourse*.

In

In the next Place, the *Orator* need not put himself in a *Passion*, nor raise his *Voice* to any great Vehemence upon the *Proposition* or *Narration* of his *Speech*; for his Business in this Part is only to inform his *Hearers*, or to instruct his *Judges*, and to give them a right Understanding of the Matter in *question*. So that 'tis enough here for the *Pronunciation* to be a *Degree* higher than that of the *Exordium*; only he must take *Care* all the while to be very *articulate* and *distinct* upon it, because the *Narration* lays the *Ground-work* of the whole *Discourse*, and contains the Virtue of all those Reasons that are to be drawn from it; and therefore it mightily imports and concerns him to have it well *heard*, if he would build well, or raise any great Arguments upon that *Foundation*. There must needs be some *Difference* too, in the Manner of *speaking* it, according to the different Quality of *Actions* and *Events* in the Relation: But this is not the proper Place yet for *Vehe- mence* and *Contention* of the *Voice*, which must be kept in Reserve for a better Occasion, and the following *Parts* of the *Speech*.

As to the *Confirmation*, which sets forth the main Arguments of our *Cause*, and the *Confutation*, which consists in solving our *Adversaries Objections*, there lies the

greatest Stress of our *Discourse*, and the last *Effort* of the *Voice*: For, as our *Mind* is most mov'd there, upon all the fine *Figures* of *Speech*, we make Use of it in *Rhetorick*; so 'tis there also we ought to speak with the *utmost Force* and *Contention*, and to vary our *Pronunciation* over and above with *Decency* and good *Grace*.

As for the *Peroration*, the *Orator* would do well to make a handsome little *Pause* between *this Part* and the *former*, and to begin it again with a *lower Tone* and a *different Accent* from the last *Cadence* of his *Voice* upon the *Confutation*; after that he should break forth upon it with a *louder Voice*, and pursue it with more *Gaiety*, *Magnificence* and *Triumph* of his *Pronunciation*; upon an Assurance both of the *Justice* of his *Cause*, which he presumes sufficiently *made good*, and of the entire Satisfaction of his *Hearers*, whom he supposes fully convinced of his *Right* and *Integrity*; and, at last, he should arrive at the *Conclusion* of his *Speech*, like a *Vessel* that has been long *out at Sea*, had a difficult *Voyage* on it, weather'd many dangerous *Points* and *Passages*, and comes into *Port full Sail*, with the greatest *Acclamations* of *Joy* and good *Cheer*.

C H A P.



C H A P. X.

How to vary the VOICE according to the FIGURES of RHETORICK.

AS *Figures* are the *Lights* of *Speech*, that render it most agreeable, both for *Variety* and *good Grace*; every one of them carrying along with it a particular *Air*, *Ornament*, and *Novelty*: so they are to be spoken with a different *Tone* from the rest of the *Discourse*, upon an *Exclamation*. The very Name of that *Figure* shews the Reason; for nothing would appear so *flat* and *ridiculous*, if it were not pronounced with a *louder Voice*, and a more *passionate Accent* than any other. As, for Example; when *Cicero*, in his *Oration* for *Cluentius*, said of *Sassia*, that had inveigled her Son-in-law to a *Debauch*, got him divorced from her *own Daughter*, and married him herself: “ Oh the incredible Wickedness
 “ of the Woman! A Crime that had been
 “ unheard of yet in the World, but for
 “ this abominable Wretch! Oh the raging and ungovernable Lust of it! Oh
 “ lascivious and unparalell’d Impudence!
 “ neither to stand in awe of the Majesty
 “ of the *Gods*, nor to regard the Honour
 “ of Men! Not to tremble into an Aversion at the Approach of that very *Night*!
 “ Not to blush at the Light of those very
 “ nuptial

“ *nuptial Torches!* Not to stumble at the
 “ Threshold of the Chamber, at the Sight
 “ of her *Daughter's Bridal-bed*; and at
 “ the Walls, that were so many Witnesses
 “ of the former Marriage!” If he had
 spoken *those Words* without any *Eleva-*
tion of the *Voice*, had he not deprived
 them of all their *Clat, Ornament* and *Force*?
 And had he not better have said then *plain-*
ly, without any more ado, *She was a very*
lewd, lascivious, and impudent Woman, to
marry her Son-in-law; in which Way of
 Speaking there would have been no Absur-
 dity, and no *Passion* required? Much better
 sure, than to *pronounce* those exclamatory
 Expressions without *Grace* or *Exclamation*.

The same Way of *speaking* must be used
 too upon Forms of *Swearing*; especially
 when there is something extraordinary in
 the Affair; as that of *Demosthenes*, in his
Oration for *Ctesiphon*, which has been so
 much esteemed and admired by the *Anci-*
ents: “ You have not fail'd in that Point,
 “ *Gentlemen*; no, I *swear* by *those* of our
 “ *Ancestors* that generously maintain'd
 “ the Fight at *Plataeæ*; by *those* that
 “ so bravely hazarded and won the
 “ Battle of *Marathon*; by *those* that
 “ fought by Sea at *Salamis*; by *those*
 “ that were slain at *Artemisium*; and by
 “ all *those* other gallant Men that have de-
 “ serv'd to be interr'd in publick *Monu-*
 “ *ments*

“*ments* with all the Glories of Honour, Fortune, and Fame.” There is no Doubt but the *Orator* pronounced this Affelevation with a very *elevated Tone*, and a great *Contention* of the *Voice*; or else nothing would have chill’d the *Passions* more upon the *bearing*.

In a *Prosopopæia*, Nature herself shews us, *first*, That the *Orator* ought to *change* his *Voice*, to the End it may appear as if it were not *he a-speaking*, but *some other Person* brought in by the by: And, *secondly*, That he must *vary* it according to the *Diversity*, *Character*, and *Business* of the *Persons* that he introduces, and feigns *a-speaking* in this Disguise. For Instance, in those two *Prosopopæias*, which *Cicero* makes use of in his *Oration* for *Celius*; the *one* of the *venerable old Man* APPIUS, and the other of the *young Rake* CLODIUS, a *Debauchee*; who may not see with half an Eye, how *differently* they are to be *spoken*; and how *that* ought to be *grave* and *severe*, but *this loose* and *effeminate*, according to the different *Qualities* of the *Persons*? Read over the *one* and the *other* in the *Speech* itself, and you will easily judge of them for the *Pronunciation*. But if you would bring in a Man talking with *himself*, upon a Point of *Deliberation*, and arguing in his own *Breast* what he should do in the *Matter*, you must manage it
with

with a *low Voice*, and introduce him as if he was only *speaking to himself*, and within the Compass of his *own Ears*, with a Design not to be *overheard* by any Body else. We have an Example of this in *Tully's Oration for Cluentius*, where he says of *Stalenus*, “ When the poor perfidious
“ Wretch saw a round Sum of Money
“ brought home to him, he began to think
“ of all the *Ways* and *Means* that Malice,
“ Corruption, and Fraud, could invent;
“ *talking thus with himself*, If I should let
“ the rest of the *Judges* come in now for
“ Snacks with me, what should I get by
“ the Bargain but Danger and Disgrace?
“ Can I think of nothing to have this
“ *Oppianicus* condemn'd for it? What
“ then! Why, I'll try what can be
“ done, &c.” And when *Cicero* says again, in his *Speech for Quintius* against *Navius's* Hard-heartedness and Inhumanity;
“ You have not asked *Council* of *yourself*.
“ You have not consulted your own Conscience and Honour. You have not
“ recollected upon the Question, *What*
“ *am I a-doing?* For two Hours that are
“ gone and past, must I ruin my Friend?
“ For failing an Appointment, must I undo him for ever?” The Orator must observe here to pronounce these Words, *You have not consulted your own Conscience and Honour; you have not recollected your-*
self

self upon the Question, with as loud a Voice as is commonly made use of in an Apostrophe, upon a sudden Diversion of the Speech to a different Person; but the following Words must be turn'd off with a low Voice, as it were in a secret Soliloquy, or a private Reflection.

Upon an *Apostrophe*, you ought to have a peculiar Regard both to the *Circumstance* of the *Person* to whom you address your *Speech*, and to the *Design* you have of making Use of it; so that you may adjust the *Tone* of your *Voice* to the *Turn* of your *Discourse*, and the *Necessity* of the *Figure*: For Example, *first*, When you speak to *inanimate Things*, you must raise your *Voice* above an ordinary Pitch, or a common *Tone*, as you would to People that are very *thick of Hearing*. And, without Doubt, *Cicero* himself spoke with an *uncommon Accent* upon that fine *Apostrophe*, in his *Speech* for *Milo*, to this Purpose:
 “ I call you to witness, you little Hills and
 “ Groves of *Alba*, and you Altars also of
 “ the *Albans*, that were once of the same
 “ Religion and *Antiquity* with those of the
 “ *Romans*; which *Clodius*, being hurried
 “ on with sacrilegious Madness and Ambition, has now cut down and destroyed,
 “ to lay the Foundation of all his cursed
 “ Practices, and has prophanelly buried
 “ them

“ them under the Weight and Oppression
 “ of his own prodigious Buildings, &c.”

Secondly, This holds also in an *Apostrophe* to God: For, as you raise your *Voice* to a proportionable Height when you would be heard afar off, and reach the utmost *Ear* of your *Audience*: so, when you speak to the great *Divinity*, that sits upon his Throne in *Heaven* above, you ought to do it in a *higher Strain*, and a *loftier Tone* of the *Voice*, than if you were only speaking to *Men* here on *Earth*, that are even as *low* as yourself, upon the same *Turf* and *Level*. And with this *elevated Accent* too, we must read all those happy Turns and *Apostrophes*, which we meet with in the *Perorations* of the *first Catallinary* of the *last Oration* against *Verres*, and of *Pliny's Panegyrick* to *Trajan*.

Upon a *Dialogism*, or *Conference*, where *two Persons* are brought in as it were *dialoguing* one another; one of them moving the *Question*, and the other making the *Answer*; you must change your *Voice* by Turns, as if *two Men* were really talking together. We have an Example of this in the *Dialogism* which *Cicero* makes use of in his *Oration* for *Plancius*; where he first personates *Laterensis* speaking for himself, and complaining against the People for preferring *Plancius* before him to the Commission of *EDILE*, and then brings
 in

in *Plancius*, as it were, answering his *Competition's Objections*, and justifying the *Election*, in a feign'd Conference betwixt the two *Candidates* for the Office. "*The People have not judged right. But they have judged. They ought not to have done so. But they have done it. I cannot endure it. But many better Men, of the wisest and most illustrious Citizens, have endured it before you, &c.*" And that *Dialogism* in his *Oration* for *Flaccus*, upon the Examination of *Asclepiades* against him, is of the same Quality, and requires the same Change of the *Voice*: "*Let's hear Sextilius, what he has to say. I have not brought him along with me, say you. Produce his Papers and Accounts then in Court. I have not brought them neither. Where are your Brothers? Let them appear at least. I have not subpoena'd them hither for Witnesses. Why then, shall we take that for a Crime, or good Evidence, whatever Asclepiades alone, a Man of a notorious Character, shall please, forsooth, to charge upon us, without any Account, Credit, or Authority?*" Upon these *Conferences* and *Rencounters*, we must always observe to pronounce the *Answer* with a different Tone from the last Cadence of the foregoing *Question* and *Objection*.

In the *Figure* called *Epimone* by the
 K Greeks,

Greeks, and which we may call *Insistence*, whereby the *Orator* presses his *Adversary* to a Pinch, and dwells upon it; *insisting* still upon the same Argument, and expressing it home to him several Ways, over and over, till he seems ashamed of it, and confounded at the Repetition: Here the *Orator* must make use of a *brisk, pressing, and insulting Voice*, where he lays the main Stress of his Speech, and clinches it upon the *Hearers*. As when *Tully* says in his *Oration for Ligarius*: “What did you, “*Tubero*, in the Battle of *Pharsalia*, with “your Sword drawn there? against whose “Breast did you direct the Point of it? “What was the Sense of your Weapon, “the Design of your Arms, the Intention “of your Appearance? Where were “your Thoughts, your Wishes, your “Desires, your Expectations? What “meant those Eyes, that Zeal, that “Passion, that Hand, that Weapon? “But I urge the Thing too far upon him: “The young Man is ashamed, and in “Confusion at the Conviction; I’ll say “no more.” And so likewise, when *Craesus* was a-pleading in *Court* against the lewd *Debauchee*, *BRUTUS*, seeing the *Corpse* of *Junia*, the *Old Matron* and Mother of his Family, carried by at the same Time in publick Pomp and Parade to her Grave, took occasion to say thus to that dissolute

Spark:

Spark: “What do you there, you loose
 “and lazy *Brutus*? What *News* would
 “you have that venerable *Defunct* carry
 “of you to your Father in another
 “World? What do you pretend she
 “should acquaint the illustrious Dead
 “withall, whose *Images* you see borne be-
 “fore her *Herse*? What shall she say
 “to your *Grandfathers*, and especially to
 “the famous *Lucius Brutus*, whom the
 “People are beholden to for asserting
 “their Liberties, and freeing them from
 “the Government and Tyranny of *Kings*?
 “Upon what noble Study, upon what
 “glorious Design, upon what Virtue
 “shall she tell them you employ your
 “Time? Upon *Improvement of your E-*
 “*state*? That is below your Character,
 “and does not become your Nobility:
 “But suppose it *did*, you have not a Foot
 “of Land left; you have spent it all in
 “*Debauchery* and Extravagance. Upon
 “*the Knowledge of the Law*? That would
 “be, to follow the Footsteps of your *Fa-*
 “*ther* indeed, and to inherit his Glories;
 “but she will say, you have sold your
 “House, and not reserv’d, among all the
 “*Moveables*, so much as your Father’s
 “Chair, out of which he spoke so many
 “*Oracles*. Upon *the Exercise of Arms*?
 “But you never saw a *Battle* fought, save
 “only in *Paper* and *Picture*. Upon *the*
 “Study

“ *Study of Eloquence?* But you do not
 “ know the very *Rudiments* of *Rhetorick* :
 “ And if you have any Thing of a *Voice*,
 “ or Faculty at *Prattling*, you employ it
 “ all to your own Disadvantage, and make
 “ a Trade of your foul Calumnies, and
 “ bawdy Expressions. Infamous Creature!
 “ Dare you then behold the Day? Dare
 “ you look upon this Assembly? Dare
 “ you shew your Head now in the *Court*, in
 “ the *Town*, in the Business or Conversation
 “ of *Men*? Is not your Conscience struck
 “ with Horror? Does it not fly in your
 “ Face, when you cast your Eyes upon
 “ that dead *Body* there, and those Images
 “ which have not the least Hope left of
 “ finding, either any Imitation of them
 “ in your Manners, or any Place for them
 “ in that which was once your House?”
 This *Figure*, that great *Orator*, as *Tully*
 says, did attend and enforce with a *Pro-*
nunciation wonderfully grave and pressing,
solemn and *clincking*.

Upon a *Parrhesia*, or the bold *Figure* of
 taking the *Liberty* to say every Thing we
 have a-mind to say, let the Danger be what
 it will, where there is any Confidence in the
Cause, or any Fear of losing the Point, our
Voice must be full and loud, as upon these
 Words of *Tully* in his *Oration* for *Ligarius*.
 “ O admirable Clemency; worthy of eter-
 “ nal Praise, Honour and Memory. *Cl-*

“ *cera*

“ *cero* has the Boldness now, before *Cæsar*,
 “ to confess *himself* guilty of a Crime, for
 “ which he cannot endure *another* should
 “ be falsely arraigned; neither does he fear
 “ the private Resentments of his *Judge*
 “ for it. See how undaunted I am now,
 “ upon the Confidence of your Goodness.
 “ See the great Lights of Generosity and
 “ Wisdom that countenance me from
 “ your Royal Aspect. I will raise my
 “ *Voice* as loud as I can, that all the People
 “ of *Rome* may hear me. The War be-
 “ ing begun, Sir, and almost ended, I
 “ went over to your *Enemy's Camp* before
 “ the finishing Stroke of it, upon my
 “ *own Choice*, and without any *Compulsion*.”

The *Voice* must be as round and as frank
 too, when the *Lawyer* is forced to plead
 in private, and speaks Things that he
 would have the whole World bear; as
 in these Words of a famous Counsellor,
 spoken sometime since in the *Parliament*
 of *Paris*: “ This Audience will either
 “ deliver *France* from the upstart Mon-
 “ sters that are bred here to destroy it;
 “ or else, if their cunning *Policies*; if
 “ their Tricks of Slight and Artifice; if
 “ their Reports that are spread abroad,
 “ bear up and take; I say it aloud (They
 “ have found out the Way to shut up
 “ the Gates upon us; but my *Voice*
 “ shall ring to the four Corners of the

“ Kingdom : and I will transmit it now
 “ to Posterity, which will judge without
 “ Fear and Prejudice, who have been the
 “ best *Frenchmen*, the trueſt Subjects, and
 “ the moſt deſirous of leaving their Coun-
 “ try a Liberty after them, like unto that
 “ which we have received from our *An-*
 “ *cestors* :) I ſay it *aloud* then, and will
 “ raiſe my *Voice* to the utmoſt Effort of
 “ it, *They* will do us more Miſchief yet
 “ than ever they did, or we are aware of.”

Where it is eaſy to perceive with what *Paſſion* and *Height of Voice* the *Orator* ſpoke thoſe Words, and how he *pronounced* himſelf with the *boldeſt Elevation*.

Upon a *Climax* or a *Gradation*, where the *Diſcourſe* climbs up by ſeveral *Claufes* of a Sentence to a *Period* or full Point, 'tis manifeſt that the *Voice* muſt be raiſed accordingly by the ſame Degrees of *Elevation* to answer every *Step* of the *Figure*, till it is at the utmoſt *Height* of it : as upon this *Climax* of *Cicero*, in his laſt *Speech* againſt *Verres* : “ To lay a *Roman*
 “ *Citizen* by the Heels, and in Irons, is a
 “ bold Attempt ; to whip him, an abo-
 “ minable Crime ; to put him to Death,
 “ a notorious Piece of *Parricide*. What
 “ ſhall I ſay of executing him on the
 “ *Croſs*? I cannot find a Word to ex-
 “ preſs ſuch a wicked horrible Attempt.”
 And upon another, in a *Remonſtrance* to
 the

the *City of Paris*, after the Death of *Henry the Third*: “Thou could not endure so *debonnaire* and gallant a *King*.
 “What do I say, could not endure him?
 “’Tis far worse than so. Thou banished him his *Town*, his *House*, and his *Bed*.
 “What! *banished* him? Thou pursued him: What! *pursued* him? Thou murdered him; thou *canonized* his *Assassin*, and made *Bonfires* and *Illuminations* upon his *Death*.”

Upon an *Apophopesis*, or *holding one’s Peace*, and concealing what might be said farther in the Matter, the *Orator* must lower his *Voice* a *Tone* or two, and pronounce the foregoing Words that introduce it with the *bighest Accent*; as in this of *Demosthenes* for *Ctesiphon*: “For I can say of myself-----But I will not say any Thing *piquant* or *severe* at the Beginning, though every Body sees he is come to accuse me of *Alacrity* and *Lightness of Heart*.”

In a *Subjection*, where several *Questions* are put, and an *Answer* made to every one of them, the *Orator* must vary his *Voice*, and give the *Interrogation* one *Tone*, and the *Answer* another: either pronouncing the *Demand* higher, and the *Answer* lower; or, on the contrary, as when *Cicero* says in his *Oration* for *Flaccus*: “And indeed, *Sirs*, to what other Assistance shall

“ shall I apply myself now? What other
 “ Help shall I beg? What other Power
 “ shall I implore? Shall I address to the
 “ *Senators*? The *Senate* itself craves your
 “ Assistance; and knows, that you alone
 “ have the Power to confirm their Authority.
 “ Shall I address to the *Roman*
 “ *Knights*? You that are Heads of that *Order*
 “ here, know the Sentiments of all the
 “ rest. Shall I address to the *Commons*?
 “ They have given up to you all their
 “ Power and Authority of judging our
 “ Affairs.” And in this again for *Sylla*:
 “ When the *Plot* grew high, and all Things
 “ were ready for a Dispatch, where was
 “ *Sylla*, I pray? Was he at *Rome*? Nay,
 “ he was a great Way off from that Place.
 “ Was he in those Legions and Forces
 “ which *Cataline* went about to raise? He
 “ was yet further off still. Was he in the
 “ Field of *Camertus*, of *Picenum*, or of
 “ *Gaul*? Whither did the Fury of this
 “ Conspiracy transport him? What Places
 “ did he invade, or whose Minds did he
 “ infect there? Nothing more false. He
 “ was then at *Naples*, in that Part of *Italy*
 “ which was not in the least suspected.”

In an *Antitbesis*, he must distinguish
 upon both the *Contraries*, and pronounce
 the *first* of them, with a different *Tone*
 from the *latter*; *this* with a louder *Accent*
 than *that*, to shew the Opposition betwixt
 the

the *one* and the *other*, and to adjust the
Voice to the *Contrariety*, as in this Exam-
 ple of it, in the *second Catalinary*: “ If we
 “ will but compare *both Parties*, and
 “ weigh the Justice and the Reasons of
 “ the *one* against the *other*; we shall find
 “ how inconsiderable our Enemies are, and
 “ how easy it is to conquer them. For
 “ Modesty fights on *this Side*, and Impu-
 “ dence on *that*: *Here is Purity of Man-*
 “ *ners, there Impurity; here is Faith,*
 “ *there Fraud; here is Piety, there Wick-*
 “ *edness; here is Constancy, there Fool-*
 “ *hardiness; here is Honour, there Infam-*
 “ *my; here is Continence, there Lust.*
 “ *Here, in fine, Justice, Temperance,*
 “ *Courage, Prudence, and all kind of*
 “ *Virtues*, are in Confederacy; and con-
 “ tending with Injustice, with Luxury,
 “ with Cowardice, with Temerity, and
 “ all kinds of *Vices* got a-head together
 “ upon the *Rendezvous*. *Here Abundance*
 “ makes War upon Necessity; Reason
 “ disputes it against Madness; good
 “ Sense against Folly; certain Hope a-
 “ gainst Despair; and Assurance against
 “ Uncertainty: And if the Hearts of
 “ Men should fail them now, in such a
 “ famous *Rencounter* as this, would not
 “ the *Gods* declare themselves in favour
 “ of so just a Quarrel, vindicate your
 “ *Cause* against the foulest of Crimes, and
 “ give

“ give those heroick Virtues of yours the
 “ Victory over those abominable Vices of a
 “ Conspirator ?”

Upon the *Figure* which the Greeks call *Anadiplosis*, that is to say, a redoubling, or an immediate *Repetition* of the same Word: As, “ It was, it was a Virtue
 “ formerly in this *Common-wealth*, &c.
 “ The *Senate* knows all this, the *Consul*
 “ sees it, and yet *Cataline* lives: Nay, he
 “ does not only *live*, but comes into the
 “ *Senate* too, &c. and nevertheless you
 “ *live*; and *live*, not to forsake, but to
 “ confirm your *Presumption* and *Impu-*
 “ *dence*, &c. He has reign’d twenty-
 “ three Years now, and reigns still with
 “ so much *Insolence*, that he never ab-
 “ scends for it.” The *Orator* must give
 the same *Word* repeated here a different
 Sound, and pronounce it the *second* Time
 over far louder and stronger than at the
first.

In an *Anaphora*, where one and the
 same *Word* is repeated over and over in
 the *Beginning*, either of several Sentences
 one after another, or of several Clauses
 of the same Sentence, as it is in the *Ora-*
tion for the *Manilian Law*: “ A *Witness*
 “ of it is *Italy*, which the Conqueror him-
 “ self confess’d was owing its Deliverance
 “ to *Pompey’s* Bravery and Counsel: A
 “ *Witness* of it is *Sicily*, which he saved
 “ from

“ from a Thousand imminent Dangers
 “ that begirt it on all sides, by the Wis-
 “ dom of his Conduct, and the Quickness
 “ of his Dispatches, without ever striking
 “ a Blow for it: *A Witness* of it is *Africa*,
 “ oppress’d with the numerous Armies of
 “ the Enemies, where he made the Field
 “ flow with the Blood of the Slain: *A*
 “ *Witness* of it is *France*, &c.” And in
 the second *Philippick* again: “ My Con-
 “ fultship does not please MARK AN-
 “ THONY at all; but this is my Glory,
 “ that it has *pleased* all honest Men. It
 “ *pleased* P. SERVILIUS, whom I name
 “ the first, as the oldest of the *Consuls*,
 “ and the last that died in our Time. It
 “ *pleased* Q. CATULUS, whose Credit
 “ and Authority will never die in this
 “ Common-wealth. It *pleased* the two
 “ LUCULLUSES, M. CRASSUS, Q.
 “ HORTENSIUS, L. MURÆNA, that
 “ were *all* then appointed to the *Consular*
 “ *Dignity*. It *pleased* several others also,
 “ whose Reputation will always be had in
 “ Honour and Veneration of the *Repu-*
 “ *blick*.” He must pronounce the *Word*
 here *repeated*, always with the same *Ac-*
cent and *Sound*; but in a different Man-
 ner from the *Pronunciation* of all the
other Parts of the *Period*, to give the
Figure its due *Emphasis* and *Distinction* in
 his Discourse, upon the *Repetition* of the
same

same Words. And so again in an *Epizeuxis*, when the *same Word* is reiterated several Times over one after another at the *End of Sentences*, he must likewise humour the *emphatical redoubling* of the Word with the *same Accent* of his *Voice*, as it is in the *same Philippick* above-mentioned :
 “ You lament the Loss of three Armies
 “ of *Romans* that were ruined ; ’twas
 “ MARK ANTHONY ruined them.
 “ You resent the *Death* of so many noble
 “ and famous Citizens *destroy’d* ; ’twas
 “ MARK ANTHONY *destroy’d* them.
 “ The Authority of the *Senate* suffers ex-
 “ tremely, and is *intrenched upon* ; ’tis
 “ MARK ANTHONY *intrenches upon it*,
 “ and does it this Disgrace, &c.” Or
 when several *Words* are repeated over and
 over again, as they are in the *Seventh Philippick* : “ What! *Sirs*, when you de-
 “ creed such great and just Honours to
 “ *Young Cæsar*, for raising an Army against
 “ MARK ANTHONY, did you not then
 “ declare MARK ANTHONY *an Ene-*
 “ *my to the Common-wealth*? When you
 “ ordered the Thanks and the Praise of
 “ the whole House, to be given to those
 “ old disciplin’d Soldiers that lifted them-
 “ selves *Voluntiers* in *Cæsar’s* Service,
 “ and followed him to the War, did you
 “ not then declare MARK ANTHONY
 “ *an Enemy to the Common-wealth*? And
 “ when

“ when you promised a Reward to the
 “ strongest Legions for coming over to
 “ us from *Anthony*, that usurp’d the Title
 “ of *Consul*, and was our vowed Adver-
 “ sary, did you not then declare MARK
 “ ANTHONY *an Enemy to the Common-*
 “ *wealth, &c.*”



C H A P. XI.

Of the PRONUNCIATION of
WORDS and SENTENCES

Sentences commonly consist of two principal Parts, that are link’d together with certain *Particles*, which the *Grammarians* call *Causals*, *Copulatives*, *Conditionals*, *Comparatives*, *Relatives*, or *Adversatives*; but they are not all of the same Measure and Length.

For there are some Sentences very short; each Part of which is but a simple Expression, and consists only of one single Proposition; as these of *Malherbe*. “ He
 “ died young, but he died happy. His
 “ Friends have not had him long, but
 “ his Death is the greatest Trouble and
 “ Grief they ever had for the Love and
 “ the Loss of him. He has enjoy’d the
 “ Sweets of the World only for a little
 L. “ while,

“ while, but he never tasted the *Bitters*
 “ of it. He has not taken a *long Walk*,
 “ but he went only upon *Flowers*. What-
 “ ever Life has of rugged, or of harsh,
 “ *piquant* and uneasy, was to come in
 “ those Years which he has not lived to
 “ see.” Those *Periods* may not only be
pronounced with one *Breath*; but can hard-
 ly be *pronounced otherwise*, without *Preju-*
dice to the *Expression*.

There are *some Sentences* again longer,
 as those in the same *Author*. “ Look
 “ upon the World as a Place where you
 “ will be losing something every Day, till
 “ you have lost *All*, and have no more
 “ to lose; and with those *Meditations*
 “ prepossess your dear Soul, that, having
 “ its Original from *Heaven*, it will one
 “ Day have the Happiness to return *thi-*
 “ *ther*.” And those may be *pronounced*
 all at a *Breath* too, if the *Voice* be natu-
 rally good for any thing: And however,
 you ought also to do it as well as you
 can; for a *Period* so pronounced looks
rounder, and appears with more *Beauty*
 and *Force*, than it would do upon *several*
Breathings by Fits. For this Purpose,
 you must make it your main Business
 to acquire a *long-winded Habit* by Study
 and Exercise; but that must be done by
 Degrees: For *Nature* is not changed in
 an Instant from a *short Breath* to a *long*
one.

one. Nature indeed is absolutely necessary in the Matter; but *Art* also can do much towards the accomplishing of this End. And we read in the *Bibliotheca* of *Photius*, that *Demosthenes*, who had naturally a very *short Breath*, finding that he had need of a very *long one* to speak upon publick Occasions, gave *Neoptolemus* the *Stage-player*, and a great *Actor* of *Comedy*, a *thousand Drachms* to teach him this *Art*; which he became Master of at last to Perfection by the Force of Practice, and by exercising himself upon all the Difficulties of *Respiration*. You must likewise exert your Faculties, as *he* did, and neither spare any Time, nor Pains, nor Cost, to make yourself *long-winded*, and an *Orator*.

There are other *Periods* that have a longer *Train* yet, and take a larger *Tour* than either of the former; which you cannot *pronounce* without taking your *Breath* once or twice; as this of *St Bernard* for Instance. “As it is prejudicial
 “to one’s Health to take Food and not
 “to digest it, because crude and indigested Meats create ill Humours, and
 “do not nourish, but clog and corrupt
 “the Body: So when the Stomach of the
 “Soul, that is, the *Memory*, is filled with
 “a great deal of Knowledge; if this
 “Knowledge be not well digested by the

“ Warmth of *Charity* ; if it do not dis-
 “ fuse itself after that through the *Arteries*
 “ and *Marrow* of the *Soul*, and pass into
 “ the *Manners* and *Actions* of Men ; if
 “ it does not become *good* itself upon
 “ knowing what is good, and what goes
 “ to the making of a good Life ; does
 “ not *this Knowledge* turn into *Sin*, as *that*
 “ *Nuriment* does into *bad Humours* ?”

You must pronounce the *first Part* of that
Period without ever taking *Breath* for it ;
 but you cannot pronounce the *second* in
 the same Manner : so that you ought ra-
 ther to make a *Pause* upon it, than force
 your *Voice* to an Absurdity, and run your-
 self quite *out of Breath*, which would be
 very *ungenteel* and *indecent*. Only you
 must take Care by the Way to *stop* in
 proper and convenient Places ; that is
 to say, after *two Points*, a *Colon*, or a
Semicolon, or at least after a *Comma* ; for
 to do it otherwise, or *oftner*, would be a
 thing extremely *disagreeable*. Nothing is
 more *untoward* and *uncourtly*, than to
 break off an Expression in the *Middle* of
 a Word.

In fine, there is another sort of *Periods*,
 that the *Rhetoricians* call *Spiritus* ; which
 have not the same Order, Scope, and
 Composition of those Sentences that are
 properly called *Periods*, but only couch
 and contain a great Number of *Articles*,
 simply

simply propounded all in the same Man-
 ner, as this of the aforesaid *Father* again
 for an Example : “ Let your *Spirit* rest
 “ upon these *Prelates*, who fear nothing
 “ but *God*, and hope nothing but *God*;
 “ who being sent into *Provinces*, go not
 “ after *Gold*, but follow *Jesus Christ*;
 “ who do not believe their *Missions* to be
 “ for a *Money-bank*, but seek the *Fruits*
 “ of their *Labour* for *God*, and no *Pre-*
 “ sents for *themselves* ; who are, a *John*
 “ *Baptist* to *Kings* and *Princes*, a *Moses* to
 “ *Egyptians*, a *Phineas* to *Fornicators*, an
 “ *Elias* to *Idolaters*, an *Elisha* to *Nig-*
 “ *gards* ; a *Peter* to *Liars* ; a *Paul* to
 “ *Blasphemers*, a *Christ* to *Mercenaries*
 “ and *Money-changers* ; who do not de-
 “ spise the *People*, but instruct them ;
 “ who do not flatter the *Rich*, but rebuke
 “ them ; who do not oppress the *Poor*,
 “ but relieve them ; who do not dread
 “ the *Menaces* of *Princes*, but condemn
 “ them ; who do not go into their *As-*
 “ *semblies* in *Trouble*, nor come out
 “ again in *Anger* ; who do not *rob*
 “ *Churches*, but *reform* them ; who do
 “ not pick *Peoples’ Pockets*, but comfort
 “ their *Hearts* and correct their *Vices* ;
 “ who take *Care* of their own *Reputa-*
 “ *tion*, and bear no *Malice* to another’s ;
 “ who love *Prayer*, and apply themselves
 “ to *Devotion* ; and who, in all *Affairs*

“ of the World, have more Confidence
“ in their Prayers, than in their Industry
“ and Labour, whereby their Discourses
“ may be edifying, whereby their Lives
“ may be just, whereby their Presence
“ may be agreeable, whereby their Me-
“ mories may be blessed ; who render
“ themselves amiable, not by *Words*, but
“ by *Deeds* ; and venerable, not by *Pomp*
“ or *State*, but by their *Actions* ; who are
“ humble with the humble, and innocent
“ with the innocent, but rebuke the hard-
“ hearted with Boldness and Severity ;
“ who reprimand the Wicked with Au-
“ thority, and who render to the Proud
“ according to their Deserts ; who neither
“ enrich themselves, nor their Parents, nor
“ their Officers, with the Portion of the
“ Widow, and the Patrimony of the cruci-
“ fied, but who give *gratis* that which they
“ received *gratis*, and do *Right* out of
“ meer Good-will to them that suffer
“ *Wrong* ; who testify, in fine, they have
“ received the divine *Spirit*, as the *seventy*
“ *Judges* did the *Spirit* of *Moses* ; who,
“ both absent and present, endeavour to
“ please *you* and to please *God* ; who re-
“ turn *Home* to you now wearied, but not
“ laden with the Spoils of Nations ; and
“ who do not glory in having brought
“ away with them the most curious and
“ precious Things of the Countries whi-
“ ther

“ther they were sent, but in leaving behind them Peace to *Kingdoms*, Laws to *Barbarians*, Quiet to *Monasteries*, Order to *Churches*, Discipline to the *Clergy*, and a People just to *God*.” In such *Periods* as those, you are upon no Force at all to strain your *Lungs*; for you may take your *Breath* as often as you shall have occasion, and make an *equal Pause* at every *Article* they contain; there being no Manner of Reason why you should not make a Stop upon *one* as well as *another*. So much for what concerns the *Breath* and its *Pauses*, when and where it is to be taken upon all sorts of *Periods*. As for what remains to be said of it, I think the *Orator* would do well to observe the following Rules

You must not distinguish the *Parts* of a *Period*, as if there were more *Periods* than one in a Sentence; and yet you must make some Distinction too, that the *Auditor* may more easily discover the *several Clauses* of it from one another: But this is to be done especially, when the *Period* is longer than ordinary, otherwise the *Mind* and the *Memory* of those that hear you, and perhaps your own Faculties too, would be *confounded*; and the *Period*, tho’ never so well turned, would perplex the *Pronunciation*, and appear embarrassed by the *Length* of it. However, when there are
fe-

several *Clauses* in a *Sentence*, and every one of them requires a peculiar Distinction for some Reason or other, you would do well to distinguish them by the *Pronunciation*, but without taking your *Breath* for all that, except there be so many of them, that one single *Respiration* cannot serve all their Turns, nor reach the End of the whole *Period*. Cicero, without Doubt, observed, that upon this *Period* of his *Oration* for the *Mamilian Law*. “What a
 “shameful Thing is it, Sirs, that he who
 “massacred such a vast Number of our
 “*Citizens* in one Day throughout all *Asia*,
 “in so many *Cities* there, at *Word*’s
 “Warning, and upon one single *Dis-*
 “*patch*, has not only not suffer’d Pu-
 “nishment yet for so barbarous a Crime,
 “but has reigned now *twenty-three Years*
 “since that *Butchery*; and reign’d too
 “with so much Insolence, that he neither
 “lurks for it in the Kingdom of *Pontus*,
 “nor in the Obscurity of *Cappadocia*;
 “but hectors in the Inheritance of his
 “Forefathers, braves you in our own
 “Revenues, and appears in the open
 “Light of all *Asia*.”

’Tis proper to make a *Pause* upon every *Period*; but it must be a very *short* one upon *short* ones, and a little *longer* upon *long* ones: For, over and above that, it very much conduces to the better distin-
 guishing

guishing of *Periods* among themselves, and does not a little assist the *Understanding* and the *Memory* of the *Hearer*. It is almost incredible how it also *reinforces* the *Lungs*, the *Breast*, and the *Arteries* of the *Speaker*; and if you do but practise this *Rule*, you will find the Benefit and Advantage of it by Experience. I would advise you also to take Care to begin the *following Period* always a Degree lower than you concluded the *first*; which will both contribute to the *Variation* of your *Voice*, and to the *Reinforcement* of your *Organs*. Sometimes, on the contrary, it is better to begin it with a *Tone* a little higher than the *Cadence* of the *last*, according as the *Orator* shall best judge of the Nature and the Necessity of the *Subject*; which will serve also to vary even the *Variation of the Voice* itself; for you must not do it always in the *same Fashion*, or in the *same Key*.

There is another Observation yet which I have to make here. 'Tis this: When you have a *Period* to pronounce that requires a great *Contention* or *Elevation* of the *Voice*, you must moderate and manage your *Voice* with good Conduct upon *those Periods* that preceed it; lest by employing the whole *Force* of it upon *these*, you be spent and constrained at last to pronounce *this languidly*, which requires more
of

of *Vigour*, *Vehemency*, and *Effort*. 'Tis this Government that *Roscus* and *Esopus*, two of the most famous *Actors* the *Romans* ever had, very well observed; as *Tully* takes Notice in his *third Book of the Orator*: For *Roscus* did not rehearse *these Verses*

*The brave Warrior's noble Choice and Shield,
Is Honour, not the Booty of the Field*

with all the *Vehemence of Action* and *Gesture* that he might have done, but altogether *simply*, with *Moderation* and *Conduct*, to the End that falling immediately upon this *exclamatory Period*,

*What is't I see! he comes arm'd,
Even into our very Temples!*

he might *act* it more *earnestly*, represent it more *strongly*, and accent it with *greater Admiration* and *Astonishment*. And *Esopus* did not pronounce *these Words*

*Where shall I find Relief?
Or whether shall I fly?*

with all the *Contention of Voice* and *Accent* within the *Compass* of his *Power*; but *softly* or *languidly*, and without any *immoderate Action* at all, having a *Regard* all the while to what immediately follows,

*But, O Father, O Country,
O House of Priam!*

which

which he could not have spoken with all necessary *Exclamation*, if he had already spent himself, and as it were exhausted his *Voice* before-hand upon a former *Emotion and Violence*. Thus *Painters* represent *some Parts* of a *Piece* with *Shades* and *Distances*, to set off *others* with greater *Light* and *Advantage*, and to make them bear so *masterly*, that one would almost swear they *stood out* of the *Picture* and have *Life*.

From *Periods* and *perfect Sentences*, I come now to *Words*. First, you must observe to *pronounce* them according to *common Custom* and the *ordinary Conversation* of those that *speak well*. In every *Country* or *Province*, there are certain *vicious Pronunciations* and *Dialects*, that are peculiar to particular People; either for the *Quantity of Syllables*, as we find where they pronounce the first *Syllable* of *V*A-L-E-T, of *H*A-B-I-T, of *P*A-P-I-E-R, *long*; and the first of *T*e-s-t-e, of *P*a-s-t-e, &c. *short*; or, for the *Sound of Vowels*, as there are some People make use of an *e open*, or *neuter*, instead of an *e shut* and *masculine*, in the Words *MERE*, *PERE*, *FRERE*; or, for the *Elision* of an *e*, where it ought not to be *left out*, as there are some say *PARL'IL*, instead of *PARLETIL*; or, for the *Addition* of an *e*, at the *Beginning* of a *Word*, where it ought not to be us'd; as
there

there are some Places where they both say and write L' ESPLendeur, L' Escandale, L' ESPHERE; or, for the *s* which some People *insert* where it ought not to be *inserted*, writing and pronouncing CONTRAINDRE for CONTRAINDRE? and which they *omit* again where it ought not to be *omitted*, as in JUSQUES and PRESQUE, pronouncing them JUQUE and PREQUE; or, for the *Letter b*, which some do not *pronounce* with an *Aspiration*, where it ought to be *pronounced* harshly; as *they* that say L' HAZZARD, L' HARANGUE, L' HALEBARDE. There are also many more *Corruptions* crept into vulgar Heads, and *talk'd* into *Custom* among the common People in *City* as well as *Country*, not excepting even *that* where the *Court is kept*: For you shall meet with a *false Pronunciation* now a-days at *Paris*, as well as you might have done formerly at *Athens*. But a Man that speaks in *Publick* ought carefully to avoid all those *Faults* abovemention'd, for Fear of being laugh'd at and treated with the Contempt of a *fleering Auditory*; which was the Sophister *Pausanias's* Misfortune, of whom *Philiscus* writes that he spake *coarsely*, and pronounced his Words very *gross* and *corrupt*; making *long* Syllables *short*, and *short* ones *long*; for though he was an *eloquent Person* in all other Respects,

a ready Wit, and famous for *speaking off-hand*; he was compared yet for his *unhandsome Pronunciation* to a Cook, that could not dress good Meat well when he had it in his Hands, and made but a very bad Dish of the best in the Market. For this Purpose, he must converse as much as possible with *Persons* that speak better than *himself*; observe their *Pronunciation* so nicely, as to make it his *own*; and not only not be ashamed to ask their Advice, upon a *Doubt* how to pronounce such and such *Words*, but desire them also to set him right at every Turn, if he chance to *blunder* and be out in the *Pronunciation* of other *Words*, where he makes *no Scruple* at all: so that by little and little he may *polish* his *Speech* to that Perfection at last in good Conversation and *private Discourse*, that not a *Word* which drops from his Mouth shall fall into *Contempt*, or disoblige his *Hearers* in *publick*.

My next Observation is this, That he must pronounce *emphatical Words* with an *Emphasis* and a *Distinction*: whether it be to *affirm* strongly; as *certainly, assuredly, infallibly, undoubtedly, necessarily, absolutely, expressly, manifestly*, are Words of a very *strong* and *positive Pronunciation*: or to *praise* and *extol*; as *admirable, incredible, incomparable, ineffable, inestimable,*

M

glori-

glorious, glittering, pompous, triumphant, illustrious, heroick, august, majestick, adorable, are Terms of Honour that must be pronounced with a magnificent Tone: or to dispraise and detest, as cruel, bainous, wicked, detestable, abominable, execrable, monstrous; which are all to be pronounced with a most passionate and loud Voice: or, to complain and lament; as unfortunate, miserable, fatal mournful, pitiful, deplorable, lamentable, are all sorrowful Words, and require a melancholy Accent. He must also lay more Strefs upon Words of Quantity, as, grand, high, sublime, profound, long, large, innumerable, eternal; as well as upon Words of Universality; as all the World, generally, every where, always, never: Here the Pronunciation must be pois'd to a certain Gravity and Height of Accent. As for these Terms of Extenuation and Slight, as, pitiful, insignificant, little, low, mean, despicable, feeble, he must pronounce them with a very low, lessening, abject Voice; and an Accent of the greatest Scorn and Disdain. For the Purpose: If a Divine in preaching should introduce a Soul labouring under the Sense of many great Infirmities; and saying, When I search'd into the Faith of my Heart, I found it so weak, so imperfect, so languishing, &c. to speak that Resentment with an elevated Tone, or a great Contention of the Voice,
would

would be a *ridiculous Pronunciation*, and contrary to the very *Nature* of Things, as well as the *Rules* of Sense, Reason and Reflection. For those Words of *weak, imperfect, languishing*, require a *doleful Accent*, an *Accent of Moan*, and a *low* as well as a *slow Voice*. This Distinction of the *Pronunciation*, besides that it is more agreeable to the Things signified by such Words, will serve over and above for the *Variation of the Voice*, which the *Orator* must always make it his Business to observe.

To conclude this *Discourse*, I shall add, that you must keep up your *Voice* still to an *audible Height* upon the *Pronunciation* of the last *Words* of the *Period*; so that they may be as *well*, not to say better *heard* than the *rest*: But this is to be done chiefly, when those final Words are composed of *Syllables* that make but a *weak* and a *dull Sound* of *themselves*. For if your *Period* were to conclude with these Words, *une splendeur éclatante & incomparable*; though you should not raise your *Voice* upon them, nor make them *ring* half so *loud a Peal* as you might in the *Ears* of your *Auditors*, they would not fail yet of being *heard* well enough for all that, because of the *great* and *strong Sound* which the *Letters a* and *o* make of *themselves* in that Expression. But if your *Sentence*

were to end with these Words, *Ce n'est q' une Figure, une Type, & une Similitude*; and you should pronounce them faintly, they would *die* in your own Mouth, and never reach the *Ear* of your nearest *Auditor* under your Nose, because the *Letters* *e*, *i*, and *u* have so little of *Sound* in themselves, and appear very low and flat off the *Lip*. This *Precept* upon the *Pronunciation* of the *last Words* of *Sentences*, ought to be as much taken Notice of and practised as any other; for most of our *Publick Orators* now a Days commonly fail in this Point.



C H A P. XII.

Of GESTURE in general.

IT is *Time* now to come to *Gesture*, which is of no little Importance and Advantage to a Man that *speaks in Publick*; for it qualifies the *Orator* to convey the *Thoughts* and the *Passions* of his Mind to his *Auditors* with greater Force and Delight; their Senses being far more effectually wrought upon by *Pronunciation* and *Gesture together*, than by *Pronunciation alone*. For this Reason, when a Man is
hear-

bearing a Sermon, he desires mightily to see the *Face of the Preacher*; and if his *Pew* deprives him of that Happiness, he goes Home with less Satisfaction, let it be never so *well spoken*. However, these *two Things* are not less important, the *one* than the *other*; and as *both Faculties* join'd together express a *Thought* to Perfection, so either of them apart do not fail of expressing it as *well* too, though with *less Power* and *Vigour*. For, if it is by *Speech* alone we converse with the *Blind*, it is by *Gesture* alone that we can converse also with the *Deaf*; and without this Faculty, we should have no Commerce or *Conversation* at all with them. Besides, *Gesture* has this Advantage above *Pronunciation*, that by *Speech* we are only understood by People of our *own Country* and *Lingua*; but by *Gesture*, we render our *Thoughts* and our *Passions* intelligible to *all Nations*, indifferently, under the Sun. 'Tis as it were the *common Language* of all Mankind, which strikes the *Understanding* in at our *Eyes* as much as *speaking* does in at our *Ears*. And no Wonder Things of *Movement* and *Action* should touch us so sensibly; since *Painting*, which has nothing of it, penetrates so far into our *Affections*, and imprints so strongly, that it sometimes surpasses the very *Force of Words*. Speaking alone does the main Work in

the Minds of those that understand it; but when it is destitute of *Gesture*, which is the *Life* of all *Speech*, (as *Asconius* says) it makes but a *dispassionate* and a *dead Discourse*. For this Reason *Pliny junior*, mentioning the *Recitations* which People in his Days made of *their Orations* and *Poems* to their Friends, either in reading them *themselves*, or in having them read by *others*; says, that this *reading* of them was a mighty Disadvantage to their *Eloquence* and *Character*, because the main Helps of *Pronunciation*, the *Eyes* and the *Hands*, were hinder'd by it; and that it was no Wonder if the *Attention* of their *Auditors* droop'd upon it. But on the contrary, when the *Discourse* is help'd on and enforced, not only with a *Pronunciation* suitable to the *Subject*, but with an agreeable and powerful *Gesture*, it appears truly animated to a wonderful Degree of *Life* and *Vigour*: For then the *Orator* holds his *Auditor* (as it were) by the *Eyes* as well as by the *Ears*, and absolutely engages both his *Attention* and his *Reason* at once: And if he speaks thus to an *Adversary* not so well qualified, he dashes him out of Countenance, he confounds him with *Fear*, and overcomes him with *Shame*. *Cicero* discountenanced *Cecilius* with this Reflection, when he would have pleaded against *Hortensius* in the Accusation of *Verres*,
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and his Ambition carried him beyond his Capacity. "Consider of it (*said he to him*) "and weigh the Thing well; for, in my "Opinion, you are in great Danger, not "only to be baffled by his *Words* and his "Pronunciation, but to have your *Eyes* "dazzled too by his *Gesture* and the *Motions* of his *Body*; lest he should disorder all your Thoughts, amuse you, and "make you forget whatever you have "to say." And when *Cicero* again represents the Matter in his *Books of the O-rator*, how *Crassus* baffled and fool'd *Brutus* once at the *Bar*, when he was pleading against him; he says, that he pronounced his Words after such a Manner, that they put him quite out of Countenance; with an *Eye* so stedfastly fix'd upon him, making up all his *Gesture* against him, and confronting him at every *Turn*, as if he would have swallowed him up at a *Look* or in a *Breath*. But that this *silent Language* of your *Face* and your *Hands* may be well understood, and move the Affections of those that *see* and *bear* you; it must be well adjusted to the *Thing* you speak of, as well as agreeable to your *Thought* and *Design*: Besides that, it is always to resemble the *Passion* you have a mind either to *express* or to *excite*. For if you should speak of *sad Things* with a *brisk Look*, and pronounce *Sorrow* with a

gay Countenance; or if you should affirm any Thing with the *Gesture* of a Man that were *denying* it, it would take away all *Authority* and *Credit* from your *Words*: No-body would believe or admire you. You must also have a Care there be nothing *affected* in your *Gesture*; for, generally speaking, all *Affectation* is odious: But it must appear purely *natural*, as the very *Birth* and *Result* both of the *Things* you express, and of the *Affection* that moves you to *speak* them. In fine, the *Orator* must manage his *Gesture* so nicely, that there may be nothing, if possible, in all the *Dispositions* and *Motions* of his *Body*, which may offend the *Eyes* of the *Spectators*; as well as take Care that his *Pronunciation* have nothing in it, which may grate and disoblige the *Ears* of the *Hearers*: otherwise, his *Presence* will be less agreeable to his *Audience*, and his *Speech* itself will not have all that *Grace*, *Virtue* and *Influence*, which it ought to have.

But the Business of *Gesture* is far more difficult to observe than that of *Pronunciation*; for a Man may hear his own *Voice* well enough when he cannot see his Face at all: And as for the other *Parts* of his *Body*, he can but see imperfectly how they move and keep up to the *Rules* of good *Action*. This made *Demosthenes* betake himself

self to speak his *Harangues* and his *Pleadings* before a great *Looking-glass*, that he might observe his *Gestures* the better, and be able to distinguish between *right* and *wrong*, *decent* and *indecent Actions*. This Method, I think, might be practised to Purpose: There is only this Disadvantage in the *Glass*, that it always represents on the *Left* what is on the *Right*, and on the *Right* what is on the *Left*; so that when you make a *Motion* with the *Right Hand*, you have the *Reflexion* of it, as if it were made with the *Left*; which confounds the *Gesture*, and appears a little untoward: So that if, to adjust yourself to the *Glass*, you make a *Motion* with the *Left*, 'tis true it reflects the *Gesture* as if it were made with the *Right*; but then you may chance to get an *ill Habit* by so doing; which of all Things you ought to avoid. However, this Inconvenience is abundantly made up to you in the Advantage it gives you of *seeing* not only your *Face* in all its *Countenances*, but the *State* of your *whole Body* too in all its *Postures* and *Motions*: So that you may easily discover by it any Thing that is *unhandsome* and *disagreeable*, either in your *Habit* or your *Gesture*; and any *Action* again, on the contrary, that adds *Grace* to your *Person*, and *Force* to your *Discourse*. But, for want of a *Looking-glass*, you should get
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some of your Friends to do you this good Office ; *such a one*, I mean, as is capable of judging whether your *Gesture* be good or not, upon Trial and frequent Practice : But the most effectual Way in the World for a *Gentleman* to make himself Master of *this Art*, is to have some excellent *Pattern* or other of it always, if possible, before his Eyes ; as *Hortensius* was. For Example : He excell'd so much in this *mute Eloquence*, that two of the most famous *Comedians* in his Time, *Esopus* and *Roscius*, always made it their Business to find him out where he *pleaded*, and never failed of attending upon his *Harangues*, on purpose to improve themselves ; to carry away his *fine Gestures* with them, and to practise afterwards upon the *Stage* what they had learn'd of him at the *Bar*.



C H A P. XIII.

Particular RULES for GESTURE.

TO give the World some *particular Rules of Gesture*, I shall, in the *first Place*, speak of the *Government*, the *Order*, and *Balance*, that the whole *Body* ought to be kept up to ; and, in the *next*, how the *Head*, the *Eyes*, the *Eye-brows*, and all the

the *Face*, must be mov'd and managed; and, at *last*, I shall come to the *Action* of the *Hands*, of which there is more to be said, than of all the *other Parts* of the *Body* put together.

As for the *whole Body*, it ought neither to *change Place* nor *Posture* every Moment. This *fickle Agitation* would be as indecent as the *Gesture* of *Carion*, whom *Junius* compared to a Man at Sea in a *Cock-boat*, for tossing his *Body* about continually, sometimes to the *Right*, and sometimes to the *Left*, with the greatest *Inconstancy* imaginable: But then, on the other *Hand*, it must neither *stand* like a *Stock*, nor be as immovable as a *May-pole*; for, over and above that this is not *natural*, (*God Almighty* having made the *Body* of such a *movable Mein*, and of such *Members* as dispose it for *Motion*, that it ought to *move* sometimes, either as the *Soul directs*, or as the *Body* itself requires) it is also *disagreeable* and *ungenteel* for want of *Variety*; which becomes it so well upon every *Occasion*, or *Change* of *Discourse*, and sets every *Thing* off to *Admiration*.

As to the *Head*, 'tis needless to tell you here what *Gestures* and *Signs*, what *Imitations* and *Hints* it is capable of making; as of *refusing*, *granting*, *confirming*, *admir- ing*, of *being angry*, &c. because every *Body* knows this well enough already;

so that I shall only advance two Things upon the whole: The one is, that the Head ought not to be held up *too high* and *stretched out* extravagantly, which would be a Mark of *Arrogancy* or *Haughtiness*; nor to be *cast down* and hang upon the *Breast*, which would prejudice the *Voice* mightily, and make it less *clear, distinct, and intelligible*; nor to *lean* always towards the *Shoulders*, which would argue an *Indifferency*, a *Languor*, and a *faint Inclination*: But it is always to be kept *modestly upright* to its *natural State and Position*; which is best. The other Observation I make on it is this, that it is not *handsome* for the *Head* to continue always as *immovable* as that of a *Statue*, or a *Gentleman in Tapestry*: and yet, on the other Hand, it must not be *moving continually* neither, nor *throwing* itself about at every Turn of Expression, when the *Orator* advances up to the *Height* of a *Discourse*; which is too common an Error. But, to avoid both these *awkward Extremes*, it must turn softly upon the *Neck*, when there is occasion for it, as the *Nature* of the Thing requires: not only to look upon those that are directly before your *Eyes* in the *Middle* of an *Assembly*, but also to cast a Countenance now and then, as well upon those that are on *each Hand* of you, sometimes on one Side, and sometimes on the other;

other ; and, after that, to hold it again in such a decent *Posture* as your *Voice* may be most easily *heard* by the greatest Part of your *Auditors*: that is to say, *looking streight forward* to the Middle of the *Auditory*. To this I must add, that the *Head* ought always to be turn'd on the same Side with the other *Actions* of the Body, save only when they are exerted upon *Things we refuse*: As, for Instance, when the *Poet* says,

I think myself not worthy of such Praise.

Or upon *Things we detest and abhor* ; as when he says again,

Good Gods! divert from us so great a Plague.

For these Things we must reject with an *Action* of the *Right Hand*, and turn the *Head* away at the same Time to the *Left*. But of all the *Parts* of the *Head*, 'tis the *Face* that gives the greatest *Life* and the best *Grace* to *Action*. This was the Reason why the *Ancients*, as *Crassus* observes in *Cicero*, did not commend *Roscius* when he spoke with a *Mask on* ; because they did not see his *Face* then, nor its *Motions*, its *Charms*, and its *Attractions*: So that you must take the greatest Care imaginable of your *Countenance*, that nothing may appear *disagreeable* in it ; for 'tis the *Part* most exposed, and in *view*, and your Au-

ditors have their *Eyes*, if possible, continually fix'd upon it. But as it mightily concerns you, whenever you are actually *speaking*, you must likewise make it your *Business* before you come to *speake*. There is not the least Imperfection, Irregularity, or Error in it, be it never so *little*, but it is immediately taken Notice of at *first Sight* by *every Body* there save *yourself*; for you do not *see* your own *Face* when every *Body* else *does*. And there is nothing can prevent this but the *Looking-glass*, or a *Friend* that will carefully observe your *Countenance*, and frankly tell you what *Face* soever he finds *offensive* or *disagreeable* to the *Eye*: So that you may easily correct it afterwards, either of *yourself*, or upon *his Advice* and *Assistance*. But you ought still to adjust all its *Movements* and *Countenances*, upon the *Address*, to the *Subjects* you treat of, the *Passion* you entertain in your own *Bosom*, or would raise in other *People's Breasts*, and the *Quality* of the *Persons* to whom you *speake*; so as to shew a *Gaiety* upon *Things agreeable*, and upon *Affections* of *Love* and *Joy*; a *Sadness* upon *melancholy Affairs*, and *Passions* of *Hatred* and *Grief*; a *Mildness* upon *Consolation*, and a *Severity* upon *Censure* and *Reprehension*; a *Gravity* and an *Authority* in *speaking* to *little People*, or your *Inferiors*; but *Submission*,

mission, Humility, and Respect, to your Betters.

As for your *Eyes*, you must always be casting them upon some or other of your *Auditors*, and rolling them gently about from this *Side* to *that*, with an *Air* of *Regard* sometimes upon *one Person*, and sometimes upon *another*; and not fix them like *Darts* that are once *shot*, still upon *one Place* of your *Auditory*, as many People do to their great Disadvantage: For it is so very *disagreeable* and *dull*, that it *affects* the *Persons* before whom we speak, much less than when we look them decently in the *Face*, as we use to do in *familiar* and *common Conversation*. *Theophrastus* had good Reason upon this Account, for blaming an *Actor* call'd *Tamarisque*, that used to turn his *Eyes* away from his *Auditors* whenever he spoke in the *Scene*, and kept them fixed all the while upon one *single* and *insensible Object*. Your *Aspect* must always be pleasant, and your *Looks* direct, neither *severe* nor *askew*; unless perhaps the *Passion*, you would either express or move, require the contrary. *Nature* itself teaches you as much, and produces this Effect, whensoever you are sensibly smitten with such *Passions*. For Example, when a Man speaks in *Anger*, his *Imagination* is enflamed, and kindles a certain *Fire* in his *Eyes*, that makes them sparkle like

Starts out of his *Eye-lids*; so that a meer *Stranger*, that *understood* nothing of his *Language*, or a *deaf Man*, that could *bear* nothing of his *Voice*, would not fail yet of perceiving his *Indignation* and *Fury*. And this *Fire* of your *Eyes* easily strikes those of your *Auditors*, who have *theirs* constantly fixed upon *your's*; and it must needs set them *a-blaze* too upon the same *Resentment* and *Passion*. There is the same *Power* in all other *Passions*: For if you are afflicted with a *violent Grief* for your own *Misfortunes*, or touch'd with a great *Compassion* of another *Man's Misery*, it will draw *Tears* from your *Eyes*. This made the *ancient Actors* apply themselves with so much *Care* and *Concern* to the acquiring a *Faculty* of moving their *Imagination* to a *Power* of *weeping* and *shedding Tears* in abundance upon occasion: And they succeeded so admirably well in it, wrought the *Counterfeit* up to such a *Degree*, that their *Faces* used to be all over blurr'd with *Crying* after they came off the *Stage*. They brought this *Point* of a *passionate Tenderneſs* to *Perfection* several *Ways*; but the most effectual was *this*: They kept their *Imagination* still at work upon *real Subjects* and *private Afflictions* of their own, which they laid very much to *Heart*; and not upon the *Fables* or *Fictions* of the *Play* they acted; which did not touch them at all
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in effect. We have two notable Instances of this in *Story*; the *one*, of that great *Comedian*, *Polus*: He had not been upon the Stage, it seems, for some Time, occasioned by the Death of one of his Sons that he lov'd dearly; which troubled him so much, that what with the Melancholy of his *Temper*, upon the Disappointment of his *Affection*, and the Loss of his *Darling*, he could hardly ever reconcile himself again to *Diversion*, or the *Theatre*: But he appeared there at last, however, upon *acting* the *Electra* of *Sophocles*; and his *Part* was the *Person* of *Electra* herself, carrying the *Urn* and the *Bones* of her poor Brother *Orestes* in the *Play*. To do this more effectually to the *Life*, away he goes to his own *Child's* Grave, takes up his *Urn* and his *Asbes*, and brings them in his Arms upon the Stage instead of *Orestes's* Counterfeit. Upon this his *Imagination* was so mov'd, and his *Heart* so melted into *Compassion* and *Tenderness* at the Sight of a real *Object* of *Sorrow*, that he broke out into loud Exclamations and unfeigned Tears in the *Tragedy*, upon the *Fiction* and *Fate* of *Orestes*, and filled the whole *Theatre* with *Affliction*, *Lamentation*, and *Weeping*. The other Example is of that excellent *Actor*, *Esopus*; who having a mighty *Affection* and *Zeal* for *Cicero*, and being extremely concern'd at his *Banishment*, the Troubles

of his Family, and other Disgraces that he lay under, he did him a signal Favour once, and a singular Piece of good Service, by the Power of *this tender Passion*: For, when he saw all the Friends of that great Man at work upon the People of Rome with their utmost Intercessions, to get him *re-called*, he resolved to engage himself in it, to give it a *Lift on his Part*, and to strike a considerable Blow in the Affair: upon this he *acts a Tragedy of Accius*, on a publick Occasion; which contained the *fine Verses* upon *Telamon's Exile*, and the horrible Calamities of *Priam* and his Family, which are related in *Tully's Tusculan Questions*, and in his *Oration for Sextius*: But in *those Verses*, you must think, his *Imagination* was not half so much struck with the *false Misfortunes* of the Persons in the *old Fable*, as with the *Miseries* that were too true, and the *real Sufferings* of his *Friend*; insomuch that the *acting* of them transported him to so great a *Passion* and *Grief*, that he spake them upon the *Stage*, not only with a very mournful *Voice*, but with *Eyes* also *batb'd in Tears*: which set all *indifferent Persons* that were present there a-weeping bitterly, and even made his *Enemies* blush with *Tears* in their *Eyes* at his *Affliction*. And this went a great Way towards the melting of the *Hearts* of People, and the reconciling of
their

their Affections towards the bringing of him *home* again, and the *re-instating* of him in his former Dignity, Reputation and Character; as *Cicero* himself tells us with the *most thankful Acknowledgments* of the good Office, which that famous *Actor*, his great and his cordial Friend, had done him upon this Occasion.

Now, if *this Tenderness* of the Eyes, or the Faculty of weeping at Discretion, be of such Influence and Advantage in the Theatre, where People go only for *Diversi-
sion* and *Spectacle*; how much more in the Church then, where the *Glory of God*, and the *Salvation of Souls*, two Things of the greatest Importance and Moment in the World, are your main Business, and ought to touch Men in the most *sensible Part*? And what *Power* think ye the *Tears St Paul* wept, upon his Exhortations to the *Epheſians*, might have over the Congregation? which he told their *Pastors* of, in Words to this Effect, as you'll find in the *Acts of the Holy Apostles*. Remember, that for the Space of three Years, I have not ceased to warn every one of you, Night and Day, with my Tears: Remember the many Exhortations I have made you, and the many Tears I have shed for you. The Orator, therefore, ought first of all to form in himself a strong Idea of the Subject of his *Passion*; and the *Passion* itself will then

then certainly follow in course, ferment immediately into the *Eyes*, and affect both the *Sense* and the *Understanding* of his *Spectators* with the same *Tenderness*. *Passions* are wonderfully convey'd from one *Person's Eyes* to *another's*; the *Tears* of the one melting the *Heart* of the other, and making a *visible Sympathy* between their *Imaginations* and *Aspects*. For the Purpose, if we do but look at a Man that has *sore Eyes*, we very often feel something of it in *our own*, if the same *Soreness* be not catching too. And this puts me in mind of one of the most famous *Preachers* of the Age he lived in: As he was *declaiming* one Day in a *great Congregation* against the growing *Vices* of his *Parish*, and shewing the People all the *Miseries* which *God* would send among them upon the Account of their *Iniquities*, he made this Inference once for all, *And, in fine, God will forsake us*. Upon this, he fell *a-weeping* bitterly, and brake out into this following *Expostulation*, with a most feeling and *pitiful Voice*, *And if thou forsake us, Good God! What will become of us?* Which *passionate Rapture* brought all his *Hearers* to the same *Christian Tenderness* and *Tears*, if not also to a better *Sense* of their *Duty*; so mightily were they mov'd with the *Tone* and the *Gesture* that accompanied those *languishing Expressions*.

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As to the *lifting up* or *casting down* of your *Eyes*, 'tis plain you must do it according to the *Nature* of the Things you *speak* of : For if you *speak* of *Heaven* and *celestial Powers*, you ought, without doubt, to *lift up* your *Eyes* towards *Heaven* ; but if you *speak* of the *Earth* and *terrestrial Things*, you must *cast them down* upon the *Ground*. To do *otherwise*, would be a gross *Solecism* (as one may say) of the *Eyes* ; and such an Absurdity as that *ancient Sophister* was guilty of, who, *Philostratus* tells us, when he *said*, O *Jupiter* ! cast down his *Eyes* to the *Ground* ; and when he *said*, O *Earth* ! lift up his *Eyes* towards *Heaven*. You must also govern your *Eyes* according to the *Passions*, so as to cast them down upon Things of *Disgrace*, which you are ashamed of ; and to raise them again upon Things of *Honour*, which you can glory in with Confidence and Credit ; but it is more particularly necessary in *swearing*, to turn up your *Eyes* towards *that* by which you *swear*, and to lift the Hand up in the same *Action*.

Your *Eye-brows* must neither be altogether *immovable*, on the one hand, nor *fickle*, or too full of *Motion*, on the other : And you must not raise them *both* up at every Turn, as many People do upon any thing they speak with *Eagerness* and *Contention* ;

tention; nor *lift up* the one and *cast down* the other, as *Piso* did, whom *Cicero* reprov'd for raising one of his *Eye-brows* up as high as his *Forehead*, and *hanging* the other down to his *Chin*; but for the most Part they ought to remain in the *same Posture* and *Equality* that *Nature* has given them: However, they are allowed to move *sometimes*, and 'tis fit they should, when the *Passions* require it; that is to say, to *contract* themselves and frown in *Sorrow*, to *dilate* again and smooth themselves in *Joy*, and to *hang down* whenever the *Orator* shews his *Humility* and *Modesty* upon a Matter of *Discourse*.

As for the *Mouth*, you must never *wry* it at all; for that is very *disagreeable*: And therefore, it was said once to *Sextus Pinarius* formerly, in *Railery* and *Banter*, who used to *wry* his *Chin* always in *speaking*, as if he had got a *Walnut* in his *Mouth* to crack, *Crack that Walnut first, and then say what you have a-mind to say*.

As for your *Lips*, you must take Care not to *bite* them, nor to *lick* them with your *Tongue*, as I have seen some People do sometimes; which is very *ungenteel* and *indecent* in an *Orator*.

As to the *Shoulders*, there are some that *strug them up* at every Expression; as those *Græcian Witnesses* *Cicero* derided in his *Oration* for *Rabirius Posthumus*, who made
all

all their *Gestures* with the *Shoulders*. 'Tis a very *unbecoming Vice*, and you ought to shun it as a *Disgrace*. *Demosthenes* was at first addicted to it; but he soon corrected it by exercising himself to *declaim* in a *strait Place*, with a Piece of a *Dart* or a *Dagger* hung up just over his *Shoulders*; so that as often as he *shrugg'd* them up, (as it was difficult for him not to do it sometimes, having gotten an *ill Habit* of it) the *Point* prick'd him, and put him in mind of his *Error*; upon which, at last, he master'd the *Imperfection*.

There are *others* that, in *speaking*, thrust out the *Belly*, and throw back the *Head*; which the *Ancients* had good Reason to condemn for an *Indecency* and an *ill Gesture*. *Others* again lean the *Elbow* upon the *Pulpit*, and make what *Gestures* they think fit with the *Hand*, rested in this Manner, and raised upon the *Elbow*; which is neither *commendable* nor *decent*.

As to the *Hands* now, they are the chief Instruments of *Action*, and they can vary it as many Ways too as there are *Things* which they are capable of signifying: For we make Use of them in *accusing*, *acquitting*, *promising*, *threatening*, *intreating*, *admiring*, or *swearing*, and in *representing* almost all the *Things* we *speak* of in the *World*, which require so many different *Actions* of the *Hands*: So that *Quintilian* says

says very well, the other Parts of the *Body* help him mightily that *speaks*; but the *Hands*, as it were, *speak* themselves. And *Martial*, instead of saying *Toute le Geste*, every *Gesture*, says *Toute le Main*, every *Hand*; as if *Gesture* were nothing else but the *Movement* and *Action* of the *Hands*: but the main thing, however, is to *move* them *well* and with a good *Grace*. These following *Rules* will be of some Service to that Purpose.

First, You must make Use of no *Action* at all in the Beginning of a Discourse, or at least shew no considerable *Gesture* as soon as ever your *Mouth* is open, unless it be upon an *Exordium*, *ex abrupto*, as they call it; *an abrupt starting of a Discourse*, as in the *Harangue* of *Ajax* against *Ulysses* upon the Subject of *Achilles's Armour*.

*With Wrath impatient, his stern Eyes survey
Sigæum, and the Navy which there lay:
Then holding up his Hands, O Jove! he said,
Before the Fleet must We our Title plead.
And is Ulysses my Competitor?
Whose flightful Fear did Hector's Flames
abbor.*

*Those I sustain'd; from those this Navy
freed.*

SANDYS.

This Extension of the *Hands* there, towards the *Port*, was without Doubt very proper and pertinent, as well as necessary; but

but it had been a *vicious* and *impertinent Stretch* without such an *abrupt Exclamation*: For, as we said before upon the Subject of *Pronunciation*, common *Exordium* ought to be spoken *mildly* and without any *Motion*. *Second*, You must never *clap* your *Hands*, nor *thump* the *Pulpit*, nor *beat* your *Breast*; for that is too much like the *Juggler* and the *Mountebank*, and it is good for nothing. *Third*, You must make all your *Gestures* with the *Right Hand*; and if you ever use the *Left*, let it only be to accompany the *other*, and never lift it up so *high* as the *Right*. But to use an *Action* with the *Left Hand* alone, is a Thing you must avoid for its *Indecency*. The only *Exception* to this *Rule* will be in *Places*, where you speak of the *Right Hand* and the *Left* by *Name*; as, if you chance to discourse of the *Separation*, which the *Sovereign Judge* of the *World* will make, between the *Good* and the *Bad* in the last *Day of Judgment*, placing the *Just* on his *Right Hand*, and the *Wicked* on his *Left*; there it is not only allowable, but necessary, to adjust your *Gestures* according to that *Distinction*; making *one* of them with the *Right Hand* alone, and the *other* with the *Left* alone. And so, when *Jesus Christ* commands the faithful *Servant* to cut off his *Right Hand* if it offend him,

I would represent that *Action*, if it were my Business, with the *Gesture* of the *Left*, because there is no other to do it; for the *Right Hand* cannot cut off *itself*. *Fourth*, The *Right Hand* applies itself very pertinently to the *Breast*, when the *Orator* speaks of *himself*, and declares his own *Faculties* and *Passions*; his *Heart*, his *Soul*, or his *Conscience*: I say, barely *applies* it-
self; for it must be done only by laying the *Hand* gently upon it, and not by *beat-
ing* on it, as some People do. You must every where avoid making use of the *Left Hand* alone. But there are some Men naturally *Left-handed*, and it is impossible for *them* to forbear using the *Left Hand* sometimes, because they have been *ac-
customed* to it from their *Infancy*. In this Case, I cannot advise them better, towards the covering of the Imperfection, if they cannot break off the *Habit*, than to make all their *Action* with *both Hands* together; for then they will not offend the *Eyes* of the *Spectators* with the *Left Hand* alone; which can make no *Motion* of *itself*, but what is *unhandsome* and *disagreeable*. *Fifth*, Your *Gesture* must pass from the *Left* to the *Right*, and end at the *Right* too: not as it were in *striking* with the *Hand*, upon a *stretch* of *Violence*; but in laying of it handsomely down with *Gentleness* and *Moderation*. *Sixth*, You must begin
your

your Action with your *Speech*, and end with it again; for it would be ridiculous either to begin your *Gestures* before you had opened your *Mouth*, or to continue them after you had done *speaking*. *Seventh*, The *Movement* of your *Hands* must always answer the Nature of the Things you speak of: For to say, *Attirer*, to come in, *stretching out the Hand*; *Repousser*, to go back, *pulling your Hand to you*; *Separer*, to separate, *joining your Hands together*; *Joyndre*, to join, *separating them*; *Serrer*, to close, *opening them*; *Ouvrir*, to open, *closing them*; *Haussier*, to raise, *hanging them down*; *Baissier*, to cast down, *holding them up*, would be against the Nature of Things, and against *Reason*, and would expose you to the Laughter and Derision of your *Hearers*. *Eight*, Upon all great *Motions*, the Action of the *Hands* is particularly *necessary*, to answer the Heat and Passion of the *Figures* that are made Use of in a *Discourse*. For Example, in this *Apostrophe* which a famous *Lawyer* made when he was *pleading* to the *Princes of the Blood of France*: “ You noble and
“ generous Princes, Children of such a
“ Father! how comes it that you do not
“ strangle those *Impostors* with your own
“ Hands, who would fix upon your Fore-
“ heads the most ugly and infamous Blot
“ that can be imagin’d in the World?”

And who does not see here what *Action* of the *Hands* ought to accompany the Pronunciation of these Words, "That you do not strangle with your own Hands," to give the *Figure* all the Force, Vigour, and Efficacy, that it ought to have? *Ninth*, If you lift up the *Hand*, it ought not to be higher than the *Eyes*, and but very little *lower*: whereas there are some that *raise* it extravagantly up to the *Sky*, as if they threatened the *Stars*. The same *Proportion* ought to be observed in *holding the Hand down*; and you must have a Care also of not doing as some People do when they are *preaching* in a *Pulpit*, who hang down their *Right Hand* now and then as if it were *dead*, which is extremely *disagreeable* to the *Eye*, and *dispassionate* to the *Fancy*. *Tenth*, In fine, your *Eyes* must always have your *Hands* within View; they must always be within Compass of your *Head*, and lash out as little as possible, either over or under, higher or lower than the *Eyes*: So that they whom you *speak* to upon an Address, may see your *Mouth*, your *Eyes*, and your *Hands*, concurring *all* together, every one in its own Way, to signify the same Thing; which will make a deeper and more agreeable Impression both upon their Senses and their Understandings. *Eleventh*, You ought not to *stretch out* your

your *Arms*, Sideways, farther than half a Foot at most from the Trunk of your Body: or else you will throw your *Gesture* quite out of Sight, unless you turn your *Head* aside to see it; which would be very *ridiculous*. *Twelfth*, You must raise your *Hand* in *swearing*; and God himself, when he speaks to Men with an *Oath*, whether in his Promises or his Menaces, says in several Places of his *Speech*, that he *lifts up his Hand*: that is to say, *he swears*, that he will either bless in his Mercy, or punish them in his Anger. The same Thing is to be done upon an *Exclamation*; so that the *Gesture* may answer the *Pronunciation*, and both of them may be adjusted to the *Nature of the Thing*. *Thirteenth*, You must not make Use of *Action* every where: For as the *Hands* ought not to be *idle*, on one Side, so it is impertinent on the other, to keep them in *perpetual Motion*. This would run you foul upon that *Vice* which the *Ancients* have call'd *the Babbling of the Hands*: and it would be below the Gravity, Character and Quality, of an *Orator*, to turn *Mimick* in an *Audience*, or to do as those old *PANTOMIMES* of the *Grecians* and the *Romans* did, who signified every Thing by their *antick Gesticulations* and *apish Gestures*, without ever speaking a Word. *Fourteenth*, There are some

Actions which you must never attempt to represent with your *Hands*, nor put yourself in the *Posture* of those that make Use of them; as of *fencing*, of *bending a Bow*, of *presenting a Musquet*, of *playing upon an Instrument of Musick*, as if you had the *Spinette* or *Virginals* under your *Fingers*, or a *Harp* in your *Hands*. *Fifteenth*, You must take great Care to avoid imitating those *Actions* which are *base*, *filthy*, and *dishonest*, by any *Gesture* of the *Hands*, or *Movement* of the *Body*; as in making a Description of the *Debaucheries* and *Impurities* of a *Mark Anthony*, a *Verres*, or any other *lewd Person*. *Sixteenth*, As for other *Actions*, which you can represent with *Decency* and good *Manners*, your *Gesture* ought to be very moderate and modest: not bold, vast and extensive, nor indeed too frequent neither; which would make such a violent Agitation of the *Arms* and the *Hands*, as would not become an *Orator*, and as if he were *chasing away Flies*. This was *Curion's* Fault, who being mightily agitated once in his Discourse, as *Quintilian* relates, with his Colleague *Octavius* at his Elbow, all plaster'd over with Medicaments, and bound up because of his *Gouts* and his *Sores*; *Sicinius* jeer'd him for his *Gesticulations*, saying thus in Raillery to *Octavius*, *You can never sufficiently acknowledge the Obligation*
you

you lie under to your Colleague Curion; for if he had not been here, the Flies would have eaten you up now upon the Spot. Seventeenth, When you make Use of a *Protopopæia*; and a Person is brought in a-speaking, you must take Care of making Use of any *Gestures* that would not be proper for *him* to use, and agreeable to the State and Condition in which you represent *him* a-speaking; as if you were to represent *Jesus Christ* upon the *Cross*, with his *Hands* nailed to it, crying, *My God, my God! Why hast thou forsaken me? Or, Father! forgive them, for they know not what they do*; you must not clap your *Hands* together upon the Exclamation, nor lift them up towards Heaven: Or, in reciting those Words which he spoke to his blessed Mother at that Time, *Woman! Behold thy Son*, you are not to make him pronounce them as if he pointed at *St John* with his *Finger*. One would think that common Sense might teach every Man this Faculty well enough, without ever having an Occasion to be told of it, or advised about it: But I thought it would not be Labour lost however, to say something of it; because you are so apt, I know, in speaking of *praying to God*, to clap your *Hands* together; or, in *shewing a Person*, to point at him with your *Finger*: and there was
some

some Danger left you might have done it also upon this Occasion as well as another, without ever thinking how *improper* it is; if you had not been expressly precautioned against it here by the *Posture* of the *Crucifixion*.

As to the *Parts* of the *Hand*, and whether it be convenient or proper, to reckon the several Members of a *Division* upon the *Fingers*, all Men are not of the same Opinion. It was an *Action* very familiar to *Hortensius*; and *Cicero* seems to rally it in some Places. For my own Part, as I do not think it very necessary on the one Hand; so I find nothing discommendable or unbecoming in it on the other. I say nothing here of that *Gesture* of the *Hands*, which was so common among the *Ancients* upon a great Affliction or Grief; as *beating* sometimes the *Head*, sometimes the *Brow*, sometimes the *Breast*, and sometimes the *Thigh*, because it is a Thing quite out of Use and Fashion in this Age. I do not touch upon *those Precepts* neither, which they have advanced upon the *Motions of the Feet*, and the *Knees*, or about the *Orator's Gate*; because they *harangued* then upon a *Tribune*, a Place built on Purpose for making their *Speeches* upon; where there was Room enough to walk up and down several Paces, as they often did: insomuch that *Flavius Virginius* asked
ed

ed a *Disclaimer* once in a Banter, whom he went to hear, and who had *walk'd* much in his Discourse, "*How many Miles he had declaimed?* But the *Speaker* at this Day, whether in the *Pulpit*, or at the *Bar*, stands still in the *same Place*: And I have contented myself here with *Observations* and *Rules of Gesture* fitted only to the *present Practice* and *Humour* of the Age we live in; where I may have omitted many Things perhaps which others have more copiously remarked: but I think I have taken Notice of the *principal, most useful, and necessary ACTIONS*.



C H A P. XIV.

INSTRUCTIONS *for putting all the above mentioned PRECEPTS in Practice.*

THere are several other Things to be observed yet, either upon the different *Modulations* and *Inflections of the Voice*, or upon the *Formation of Gestures and Motions of the Body*; and those relating to the *Face and Eyes* especially, which 'tis wonderfully difficult, not to say impossible, to describe or to represent in *Writing*. You must learn those Things
by

by *Practice* in the Presence of a Friend, in *bearing* a good Master, and *speaking* often before him; so that he may set you right, whenever you are out, either in your *Pronunciation* or *Gesture*: And therefore St *Augustin* in one of his *Letters*, to give *Paulinus* his Friend to understand the true Sense of a Passage of St *Paul*, by the Manner of *pronouncing* it, excuses himself for doing it in *Writing*, or any otherwise than *viva voce*; which may very well serve us also for an *Apology*, that we do not undertake to explain Things of that Nature more particularly in this *Treatise*. What I have said here, being well practised, will be sufficient, in my Opinion, to acquire a good *Gesture* and a *laudable Pronunciation*: But before I finish this *Tract*, I have some general *Hints* to give the *Reader* for a Conclusion; which will be of no little Use and Advantage perhaps to an *Orator*.

First, I am to tell you, That the *Rules* of this *Art*, to use *Cicero's* own Words for it, are far more magnificent in *Practice* than in *Precept*: For when we teach them only, they seem flat, low, and of little Importance; but being well and exactly observed, they give a wonderful *Lustre* and *Grace* to a Discourse: and *Practice* very often renders an indifferent Speech more handsome, persuasive and charming, than another
that

that is abundantly fuller of Perfection in *itself*, but wants all the external *Advantages of Action*. You must not therefore despise these *Precepts*, altho' some of them seem to be *light* and *childish*, or scarce worth a *sober Consideration*. But I must add this, that when I say the *Orator* ought to *observe* them, I do not mean, that either the *Lawyer* should be poring upon it, when he *pleads his Cause*, or the *Divine*, when he *preaches his Sermon*: For he ought to think of nothing at that Time but the Matter in hand; and he must not be studying any other *Motions* or *Passions* then, but use *those only* which arise naturally from the *Subject* of his *Discourse*, from the *Place* where he speaks, and the *Presence of the Person* to whom he addresses himself: For the very Thought of *Rules*, and the *Care* of *observing* them, would mightily distract and amuse him upon *that Conjuncture*; besides that, it would take off the Warmth and Spirit of his *Discourse*, perplex his *Head*, and disturb his *Memory*. For, as St *Austin* says, in his *Books of Christian Doctrine*, 'Tis not possible for a Man to speak well, and at the same Time to be thinking of the *Precepts* that are laid down upon the Art of speaking well; and he must have great Care, whoever takes so much Pains to speak according to Rules,

left

lest the Things which he must necessarily speak of, slip out of his Memory.

I do not mean neither, that as often as you have occasion to *speak in publick*, you ought to study all the *Actions* which you must make Use of *before-hand* in your *Closet*, whether they be for the *Pulpit* or the *Bar*, as *Roscius* used to do; who, the *Ancients* say, never exercised any *Gesture* before *People*, but what he had studied in *private*: For that were impossible, both for a *Divine*, that has a Number of *Sermons* to make, and for a *Lawyer*, that has a great many *Causes* to plead; and yet, if they had Time for it, it would be but ill spent upon the Study of so *trivial* a Business as *Action* is, in Comparison. Instead of giving themselves up entirely to meditate upon the *grave Things* they have to say, and the *important Affairs* they have to manage, their *Time* would be mightily misemployed upon *Niceties*; and the very Persons they should speak to, would neither desire it, nor expect it from them: For, as *Anthony* has very well observed in *Cicero*, the *Auditors* do not require the same Exactness and Care from an *Orator*, in this Point, which they do from an *Actor*; because, when they hear an *Actor* in the *Theatre*, they do not so much mind the Things that are represented there, (which they know to be *false* and *fabulous*)
but

but are wholly taken up with the fine Way of *Acting*; that is to say, either with the *Elegancy* and *Air* of his *Elocution*, or with the *Grace* of his *Pronunciation* and *Gesture*; and if he do not please their Senses, they are disgusted at him: But when they hear an *Orator*, they attend chiefly to *serious Things*, and to the *important Point* of his *Discourse*; and as for his *Action*, they are well enough satisfied, if it be but *reasonable* and *agreeable*, and do not offend either their *Ears* or their *Eyes*.

In short, all I would have a Man do that proposes to accomplish this *Art* of *speaking* well in *publick*, is only to understand these *Precepts* of *Action* before he ventures upon it, to try them upon his own *Person*, and *practise* them in private, and to endeavour to get a good *Habit*, and the *Knack* of speaking by *Care* and continual *Exercise*. For Example, to acquire as long a *Breath* as possible, he must practise upon this *Period* of *Cicero's*, in his *Oration* for the *Manilian Law*. “ What
 “ a Shame 'tis, *Gentlemen*, that he who
 “ murder'd so many of our *Citizens* in
 “ one Day, over all *Asia*, in so many fe-
 “ veral Places there with a Word of his
 “ Mouth, and by one single Dispatch,
 “ has not yet suffered Punishment for so
 “ foul a Crime; but reign'd these twenty-
 P “ three

“ three Years since that horrid Massacre,
 “ and reign’d with much Impudence too ;
 “ that he never absconds for it, either in
 “ the Kingdom of *Pontus*, or in the Ob-
 “ scurity of *Cappadocia* ; but braves it in
 “ the Estate of his Ancestors, and huffs
 “ you in your own Revenues, in the
 “ greatest Light of all *Asia*.” Now it
 would be strangely difficult for a Man at
 first, to pronounce this *whole Sentence*
 all at a *Breath*, and I think indeed abso-
 lutely impossible too ; but he may learn
 to *speak* it easily, however, at *three Breath-*
ings ; the first ending at *one single Dispatch*,
 the second at *twenty-three Years since that*
Massacre, and the third at *greatest Light*
of Asia. And when he can do it thus
 with Facility, let him try again to pro-
 nounce it at two *Breathings* only, the one
 ending at *since that Massacre*, and the
 other at the End of the *Period*. If he
 cannot do it yet with Ease, let him take
 his *Breath* sometimes softly, without any
 Body’s perceiving it, to carry him *thorough*
the whole Sentence, and especially to *keep*
up his Voice to the last ; but if that be too
 hard for him also, to take *Breath* enough
 without Discovery to answer the *Length*
 of the Expression, let him *conn* this Period
 of the same *Oration* by Heart. *Pleasure*
does not tempt him out of his Way, to seek
after sensual Delights ; nor Avarice, to
make

make any rich Booty; nor the Beauty of a Place, to divert himself there; nor the Fame of a City, to take Notice of it; nor the Labour and Lassitude of a long Journey, to refresh himself with agreeable Satisfaction upon the Fatigue. And then let him endeavour to repeat it all at a Breath, over and over, till he has gained his Point; for this Exercise, as far as I can judge of it by the Extent of my own Breath, will render it easy to him, and make him long-winded, without any great Danger or Difficulty.

The same *Practice* will teach us the *Variation of the Voice* too, as well as all other *Things*, which we have said ought to be observed towards the accomplishing of an agreeable *Pronunciation*: And, to this Purpose, I would have the young Gentleman first read and get without Book some fine Passages or other of the most excellent Orators, whether ancient or modern; and after that, to be repeating a Sentence sometimes over and over to himself, till he knows how to pronounce it according to Art. He must be exercising himself upon it every Day, and frequently shew it also in his own common Conversation; for he'll never learn to speak well without Practice as well as Theory. I said expressly, some fine Passages or other, because they will be less troublesome to get

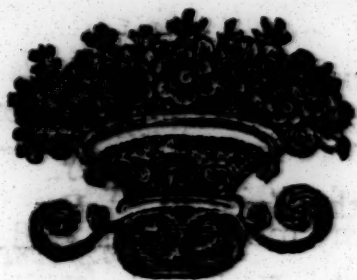
by Heart and to repeat. The *Repetition* otherwise would be *tedious*, without *Delicacy*. This will have another good Effect too: Those *illustrious Passages*, with which he may stock his Memory, will serve him for so many excellent *Models* in making his own *Periods*, and polishing his Expressions; and the more *Graces* and *Beauties* he finds in them, so much the *higher* they will raise his *Imitation*, and the more they will improve his *Fancy*.

I would advise him also to observe *these Rules* of *Pronunciation* and *Gesture* in his *ordinary Discourses*, as far at least as the Things he speaks of will permit, until he has got an absolute *Habit* of it; and it may be said that his *Action* is become *natural*: But if he cannot acquire that of himself, without Help, he must take a *Master*, who both understands and teaches *this Art* well, exercise and accomplish himself under his *Discipline*, and take Delight too in his *Correction*, with *Submission*, as often as he finds himself commit an Error against the *Rules of Action*, whether it be in *Pronunciation* or in *Gesture*. Besides that, he ought to be careful and curious, whenever he has an Opportunity of hearing either any *famous Advocates*, or any great *Preachers*, to observe, with the utmost Attention, what Conformity their *Action* keeps to these *Rules*, and what makes

makes them merit the Applause of their *Auditors* upon their *Harangues*: He ought to put himself afterwards upon *imitating* them at *home*, and to make their *Graces* his own at last in *publick*. For as *St Augustin* says, *Eloquence imprints itself far more easily upon the Minds of those that hear eloquent Men, than the Minds of those that only follow Precepts and read Books*. And the lively *Examples* or *Patterns* of *publick Action*, are of far more *Benefit* and *Advantage* to young *Students* than all the *Doctrine of the Schools*: But when he has once acquired a good *Habit* of *speaking* by such *Assistances* as these, he need not put himself any more in *Pain* for his *Pronunciation* and *Gesture*, nor will ever have occasion to make any more tedious *Reflections* upon this *Art*, either in *Preaching* or in *Pleadings*, or in preparing himself for the *one* or the *other*. Only he would do well, for the first *Year* of his *speaking in publick*, to get some of his *Confidants* to observe the *Inflexions* of his *Voice*, and the *Motions* of his *Body*, in his *publick Performances*; so that if they discover any notorious *Vice* in his *Pronunciation*, or palpable *Irregularity* in his *Gesture*, they may tell him his *Faults*, and he may make it his *Business* to correct them upon their *Advice*: But if he meet with any other *Persons*, yet *Strangers* to him, who have something to

174 *The* A R T of, &c.

say against his *Action*, with good Reason,
he must endeavour still to improve him-
self for the *best*, hear all Peoples Opinions,
and neglect nothing that may render him
more *accomplish'd* and *agreeable* to his
AUDITORS.



A U-

AUTHORS,

AND OTHER

GREAT PERSONS,

QUOTED IN THIS

TREATISE of ACTION.

A
A *Drian the Pbe-
 nician.*

Alcibiades.

Alexander the Great.

Andronicus.

*Antonius, the Em-
 peror.*

Apollonius.

*Archippus, the Co-
 median.*

Aristotle.

Attalus, King.

Augustine, St. 13.26.

Augustus Cæsar.

B

Bernard, St.

Brissot, le President.

C

Chrysostom, St.

Cicero. 23.25.

Cornificius.

Cotta.

Crassus.

D

Demosthenes. 32.

E

*Esopus, the great
 Actor.*

Eunomus.

Euripides.

F

Flavius Virginius.

G

Geminus Varus.

*Gregory Nazianzen,
 St.*

H

Haterius.

Hortensius.

John,

PERSONS quoted in this TREATISE.

I

John, St.
James, St.
Jerome, St. Judges
of the Areopagus.
Ifocrates. 42.

L

Leonidas.
Lucilius.

M

Maillard, Oliver.
Malherbe, Monsieur.
Martianus Capella.
Mucius.

O

Ovid.

P

Paul, St.
Paulinus.
Pausanias.
Pericles.
Phavorinus, the So-
phist.
Philiscus.
Philostratus. 3.
Photius.
Plato.

Pliny, jun.

Plutarch. 44.

Polus, the famous
Comedian.

Q

Quintillian. 4. 6.

R

Roscius.
Rutilius.

S

Satyrus.
Seneca.
Serapion.
Socrates.
Sophocles.
Sylla.

T

Tacitus.
Theophrastus.
Trachallus.
Tucidides.

V

du Vair, Monsieur
Vinicius.

Z

Zozimus, the Free-
man of Pliny, jun.

11